OE-3-14-004

BR #5-1243

PA 48

NUMBER

H. S. GILL AND

H. A. GLEASON, JR.

A START IN PANJABI

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.



A START IN PANJABI

Harjeet Singh Gill

and

Henry A. Gleason, Jr.

The research reported herein was performed pursuant to a contract with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

Department of Linguistics

The Hartford Seminary Foundation,

Hartford, Connecticut, U. S. A.

1963



PREFACE

A Start in Panjabi is written for a short course just prior to departure for India or Pakistan. It does not look forward to further classroom instruction, but does expect that language study will be continued, probably with a minimum of professional guidance, in Panjab. It attempts to prepare the student for some effective, if limited, use of the language very soon after arrival and to give him a solid base on which to carry forward his studies. It assumes that a native speaker of Panjabi will be available, either as instructor or as assistant, and that he will play the major role in the teaching. Tapes should be used only in a clearly secondary role. It is hoped that the grammatical explanations will be adequate so that little class time will be needed for discussion of language structure. The Panjabi-speaking instructor's time should be devoted largely to direct work with spoken Panjabi.

The language taught is hajhi dialect, the most widely accepted standard. In so far as possible, locutions have been used that are common to Bharat and Pakistan. In some classes it may be desirable to make modifications to fit the dialogs more specifically to one of the two areas. In this case, introductory greeting formulas and personal names can easily be altered. Very little else will need modification. While the topics of a few dialogs are of greater interest in one country than the other, the language is so far as possible general. The language is colloquial, but not highly informal. The analysis followed is that in H. S. Gill and H. A. Gleason, Jr., 1962, A Reference Grammar of Panjabi (Hartford Studies in Linguistics, no. 3).

Professor Daud Rahbar, formerly of Lahore, provided some of the dialogs and checked others. Several other colleagues at the Hartford Seminary Foundation helped in various ways with suggestions and criticisms.

The research reported herein was performed pursuant to a contract with the United States Office of Education, Department of Health, Education, and Melfare, number OF-3-14-004.

LESSON ONE

Dialogs

1.1 món síng set siri ekal.

són síng sot siri ekal.

món síng ki hal e?

són síng occha, tusi sunáo.

món síng mérbani.

1.2 ram lal nomeste.

moti nomeste.

ram lal cá píoge?

moti noi, koi toklif na koro.

ram lal nof, koi toklif nof.

moti occha, merbani.

1.3 din solam

beg solam.

áo, éder áo.

kiwe ae?

din éwe, miln waste.

beg cá píoge?

din eccha.

Usage Notes

/sot siri okal/ is the usual greeting between

Sikhs. /nomeste/ is the usual greeting between

Hindus. /selam/ is a usual and informal greeting

getween Muslims or Christians. If you are observant,

Translation

1.1 Mohan Singh /set siri ekal./
Sohan Singh /set siri ekal./
Moham Singh How are you?

Sohan Singh Fine. How about you?

Mohan Singh Fine, thank you.

1.2 Ram Lal /nemeste./
Koti /nemeste./

Ram Lal Will you have some tea?

Moti No thanks. Pon't bother.

Ram Lal It's no trouble.

Mot1 O.K., thanks.

1.3 Din /solam./

Come in.

What brings you here?

Din Just to see you.

Beg Have some tea?

Din All right.

you will soon learn which is appropriate under any set of circumstances. The remainder of each of the greeting dislogs above can be used with any of the three opening formulas. For example, you might start with /nomesto/ and continue with /ki hal e?/. After practicing the dialogs just as they are given, try making these combinations.

3

people meet. It can be used in almost any place or in almost any situation. 1.2 and 1.3 are typical greetings as one person comes to visit another in his home. 1.3 might be used even if the visitor comes for some serious business. Etiquette demands that the business should not be brought up until after some exchange of pleasantries. All of these, of course, are short. Frequently longer interchanges will be used.

Your instructor will demonstrate for you the gestures which commonly accompany these greetings. They are part of the total dialog, and should be practiced along with the words.

The gestures in use in Panjab differ in many ways from those in use in America. It is very nearly as important to learn to use and understand the gestures as it is to learn the vocal language. Make a habit of watching your instructor as he speaks and imitating him.

1.7 If you do not hear or understand something, you may say tusi ki kiá?

or for short, just:

ki krá?

or even:

k1.?

In such a situation, all of these would mean something like 'What did you say?' The longer form is; of course, more formal.

Pronunciation |

The Panjabi sound we transcribe as /t/ is quite different from the English 't.' This difference can be easily heard by comparing some Panjabi words with some roughly similar English words. Your instructor will pronounce the following Panjabi words for you. One member of the class should pronounce after each Panjabi word the English word in the pair. Listen carefully for the difference between Panjabi /t/ and English 't.' There will, of course, be differences in other parts of the words too, but in this lesson you should concentrate on the correct pronunciation of /t/. Do the best you can with the other features by imitation, but do not worry about the details just now.

/tin/	'tin' .	/ten/	'ton'
/tol/	'toll'	/nit/	'neat'
/mit/	'meat'	/sit/	'seat'

English 't' is formed by touching the tip of the tongue to the gums just above and behind the front teeth. Panjabi /t/ is formed by touching the tip of the tongue to the back of the teeth. Panjabi /t/ is said to be dental. In the dialogs and drills, be careful to make your tongue actually touch the teeth rather than the gums. At first it will take a little extra conscious effort to force the tongue farther forward. With practice, this will become easy and automatic.

In English 't,' the moment the tongue is pulled away from the gums, a little puff of breath is generally emitted.

1.8

This occurs in words with initial 't,' but not in words with initial 'st.' This difference can be demonstrated by holding a narrow strip of paper in front of the lips. When a word like 'till' is said, the strip suddenly moves forward. When a word like 'still' is said, it does not. (It may take a little experimenting to get a strip of paper of just the right degree of flexibility to show the difference clearly.) The 't' in 'till' is said to be aspirated. Finjabi /t/ is always unaspirated. It may be helpful to practice with a paper strip, and perhaps a mirror to watch it carefully.

Your instructor will pronounce the following words for you as a model. Imitate him in every detail, concentrating especially on /t/. Be sure to pronounce it dental and unaspirated.

/trn/	/ton/	/tor/	/moti/	/rat/
/tir/	/tar/	/t1/	/pota/	/bat/
/tcl/	/tap/	/tur/	/j1t1/	/jot/

Meanings are not given for these words, as they are not to be learned now. They are given solely for pronunciation practice.

1.10 Panjabi /p/ and /k/ differ little from English 'p' and 'k' in the position of the tongue or lips. However, both are unaspirated, whereas English 'p' and 'k' are generally aspirated, except in 'sp' and 'sk.' Try the paperstrip test on 'pin,' 'spin,' 'kin,' and 'skin.' The test shows the difference most clearly with 'p,' because the

explosion is near the paper. The difference is just as important with 'k' even if harder to see.

Compare your instructor's pronunciation of the following Panjabi words with that of one of the class members as he reads the paired English words.

/par/	'par'	/per/	'purr'
/pul/	'pull'	/pis/	'peaco'
/pel/	'pail'	/pur/	'poor'
/ain/	'kin'	/kal/	'call'
/kis/	'kiss'	/kar/	'car'
/k:1/	'kill'	/kam/	'calm'

1.11. Practice the following words, imitating your instructor's pronunciation. If you have difficulty with aspiration, it may be helpful to practice with a paper strip and a mirror.

/pel/ /rup/ /pf/ /par/ · /ap/ /nap/ /pec/ /cup/ /jap/ /cip/ /pol/ /pó/ ` /peke/ /top/ /sep/ /pal/ /por/ /kél/ /kur/ /kori/ /aki/ /kat/ /tek/ /kó/ /kon/ /kap1/ /taki/ - /kuc/ /sek/ /kól1/ /kaki/ /sak/ /ket/ /kal1/ /lok/

some of the words in the dialog have <u>normal</u> tone and some have <u>high</u>. Normal tone is not marked in the transcription. High tone is marked with an accent /'/. A word bearing high tone has a higher pitch than the one with a normal tone. It will require a great deal of practice before you

can hear and reproduce this difference accurately and casily. At this stage, the best thing to do is to practice the sentences of the dialog as whole sentences, paying special attention to the "tune" of the sentence as a whole, and to its rhythm.

One word sentences (that is, words said by themselves) are not very usual, but the tone differences stand out clearly. The following pairs show the contrast between no sal and high tone. Practice them, imitating your, instructor.

/ca/	enthusiasm'	/ca/	· ter
/la/	'attach'	/lá/	'detach'
/bar/	'farm'	/bar/	'outside'
/ar/	'needle'	/ár/	'business'
/mal/	'property'	/mál/	'chain'
/war/	turn	/war/	'crowd'
/ka1/	'draught'	/kál/	'urgency'
/p1/	'drink'	/p1/	'grind'
/10/	'light'	/16/	'griddle'
/mor/	'peaceck'	/mór/	'seal'
/mori/	'hole'	/mór1/	'leading'
/kari/	'aseful'	/kár1/	'single-fold'
·			

Do not learn the meanings of these words at this time. The meanings are given just to show that a difference in tone, slight as it may seem to you at first, can change the meaning of a Panjabi word drastically. It is crucial that you learn to recognize and reproduce tones accurately, as otherwise you will not be understood, or, worse, you may be misunderstood.

torn of pitch, prominence, and rhythm. This is an important feature of the spoken language. The intonation helps to mark off the flow of speech into portions such as sentences. Different intonations help to mark different types of sentences. In the dialogs, some of the sentences are clearly distinguished by having different intonations than others. The most obvious intonational difference in these lessons is that between questions and answers. Often only intonation marks the difference.

Intonation and pitch interact in Panjabi in ways that are very difficult to describe. Fortunately, they can be learned even without a clear description. If you will practice the sentences of the dialogs carefully until you can say each with the proper pitch, prominence, and rhythm, you will soon learn to hear the intonation and tones of the sentences. If you cannot now hear a consistent difference between words marked /// and words not so marked, do not worry about it. That will come in time.

instructor's pronunciation as the standard. Imitate him as accurately as you can. Do not be satisfied with your work until it sounds, both to you and to him, just like the pronunciation of a Panjabi.

The transcriptions are given primarily to point out to you certain significant features which you must learn to hear in your informant's speech. Use them only as guides in listening to him and in imitating. Do not base

9

your pronunciation on the transcriptions.

than are words. Try to learn to pronounce whole sentences as single continuous flows of speech. Word divisions are shown in the transcriptions, but you may not hear them in speech. Do not pause where they are shown. If you do, your speech will sound halting or artificial.

Do not worry over the meanings of single words in the dialog sentences. That also will come later. The translations given are intended to indicate the meanings of whole sentences. Very often the internal structure of the sentence is very different from that of any English sentence.

Under the head of "Pattern Practice," sentences will be given in sets that will permit you to see internal structure. You can determine for yourself what certain parts of these sentences mean by comparing the sentences in one set, and noting the places where their meanings differ. In some cases, sentences in the Pattern Practice will parallel and explain sentences in the dialogs. Before the course is finished, most of the sentences in the dialogs will have become clear to you.

When sentences in the Pattern Practices do parallel those in the dialogs, they will permit you to vary the dialogs a little. For example, you might change dialog 1.2 by saying /kafi pioge?/ instead of /ca pioge?/. It is more usual to offer tea, but one might offer coffee. Or, you might say /ca loge?/. It would be very strange

to say /sobzi loge?/, but only because you would not ordinarily offer vegetables to a visitor until you had sat down to a meal.

Pattern Practice

1.16	/sa ploge?/	Will you drink some tea?
	/dýd píoge?/	Will you drink some milk?
*	/sorbet ploge?/	Will you drink some fruit juice?
	/kafi ploge?/	Will you drink some coffee?
1.17	/cá 16ge?/	Will you have some tea?
· · · · · · · · · · · · · · · · · · ·	/dúd lóge?/	Will you have some milk?
	/borfi lóge?/	Will you have some /berfi/?
	/sobzi lóge?/	Will you have some vegetables?
1.18	/é ki e?/	What is this?
	/ó ki e?/	What is that?
1.19	/é cá e./	This is toa.
S. (0.4)	/é đứd e./	This is milk.
· · · · · · · · · · · · · · · · · · ·	/é šerbot e./	This is fruit juice.
	/é borfi e./	This is /borfi/.
1.20	* /ó cá e./	That is tea.
	/ó kafi e./	That is coffee.
	/ó sobzi e./	That is vegetables.
•	/ó đứđ e./	That is milk.

on special occasions. Like many other Panjabi confections, there is no English equivalent, and therefore, no translation can be given. You will certainly get acquainted

with it when you get to Fanjab, and probably you will like it.

/sorbot/is a general term for many kinds of fruit drinks. 'Fruit juice' is really not a very good translation, as /sorbot/ generally is prepared in a more elaborate way than is implied by 'fruit juice.' Perhaps it would be better to have left it untranslated as was done with /borfi/. But in any case, do not expect this or any other Panjabi word to have a simple uniform English translation. Very few will. Even /cá/ does not mean exactly the same as English 'tea,' as you will learn when you are served tea in Panjabi villages.

tern sentences. You should find that those in 1.18 are quite different from those in 1.16 and 1.17, even though they are all questions. Questions such as those in 1.16 and 1.17 have a characteristic intomation which marks them as questions. 1.18 do not.

LESSON TWO

<u>Dialogs</u>

2.1 sundor lal nomoste.

sundor lal éo, endor a jáo. éna nu mxlo.

é ne brus bonkor.

omrika to ae ne.

ram gopal kedő as?

sundor lal dos din hoe.

ram gopal penjab posond ara?

brus bonkor ji, bót.

brus bonkor sot siri okal.

ram sing sot siri okal.

tusi ongrez o?

brus bonkor noi ji, omrikon.

ram sing ki kom korde o?

brus bonkor pis kor wzo a.

ram sing bót occha.

12

2.3 brus bonkor solam.

mirza solam.

áo ji.

ki hal e?

ji log gra?

brus benker ha ji, bot.

mīrza koi ciz caidi 6?

brus bonkor nof ji, mérbani.

Usage Notes

One English name has been introduced into the Panjabi dialog. Listen carefully to its pronunciation. Panjabi pronunciation patterns are different in many details from those of English. Most Panjabi speakers will find it difficult to pronounce 'Bruce Bunker' or any other foreign name in other than a Panjabi way when embedded in a Panjabi sentence. The result will sound strange to an American. Of course, Americans speaking of Panjabis in English will assimilate the name to English patterns in the same way. The result will sound just as strange to a Panjabi.

If you desire to use any English name in a Panjabi sentence, be careful to modify its pronunciation to bring it into accord with Panjabi patterns. Your instructor can provide a model. If you do not give a Panjabi pronunciation to the name, you are very likely to give an English pronunciation to adjacent Panjabi words. That might be very unfortunate for your efforts to attain a good Panjabi pronunciation.

At the beginning of your learning, at least, when you are trying to establish new speech habits, you must be sure that every word in any Panjabi sentence is pronounced in a Panjabi way.

Translations

2.1 Sunder Lel /nomoste/

Ram Gopal /nomoste/

Sunder Lal Come in, please.

I'd like you to meet somebody.

This is my friend, Ran Gopal.

This is Bruce Bunker.

He has just arrived from America.

Ram Gopal When did he come?

Sunder Lal, Ten days ago.

Ram Gopal Do you like Panjab?

Bruce Bunker Yes, very much.

2.2 Bruce Bunker /sot siri okal./

Ran Singh /sot siri okal./

Are you an Englishman?

Bruce Bunker No, sir. I am an American.

Ram Singh What do you do?

Bruce Bunker I am in the Peace Corps.

Ram Singh Very good.

2.3 Bruce Bunker /solam./

Mirza /solam./

Come in.

How are you?

Do you like it here?

Bruce Bunker Yes, sir. Very much.

Mirza Do you need anything?

Bruce Bunker No, thank you.

Pronunciation

- Panjabi has ten basic vowels. These will be indicated in transcription by the ten letters /i e a a o u I u o/. Eight of these have already occurred in the dialogs and pattern practices.
 - of 'pit,' 'put,' and 'putt.' (Notice how the doubling of the 't' does not indicate anything about the pronunciation of the consonant, but does mark a difference in the vowel.)

 Like Panjabi, English has a very large system of vowel sounds. All of these must be written in ordinary spelling with five letters 'a e i o u' with some help from 'y w.' That forces the use of a variety of strategens.

 These do the job of giving each word a characteristic spelling fairly well, but the nature of the English vowel system is concealed. For our Panjabi transcription we must use extra letters because we want to represent the pronunciation of Panjabi not only accurately, but also in a straightforward way.

compare the following pairs of words as you have done before. Your instructor will read a Panjabi word. Then one member of the class will read the paired English word. You may hear some very minor differences in the vowels, but most of the differences will be in the consonants. You may consider that these three vowels will give you no trouble, if you continue to imitate your instructor's speech as meticulously as possible. Hard work at this will polish off any problems with these

ERIC

three vowels easily. While you are working on these, be very careful about the tone or pitch of the word. More than anything else, English pitch patterns will make these words sound foreign. Most other mistakes will be minor if you master the Panjabi tone system.

/bos/ /pv1/ 'pull' 'bus' /brl/ 'bill' /k61/ /ruk/ 'rook' /jin/ 'gin' 'oull' /julai/ 'July' \do8\ 'sub' 'kiss' /kIS/

English equivalents to most Americans. However, the matches are inaccurate, and are likely to lead to trouble. Compare the following pairs of words:

/jun/ 'June' /c1z/ 'cheese' 'beat' /sud/ 'sued' /b1t/ 'leak' /nun/ 'noon' /lik/ 'rose' /roz/ /nez/ 'naize' /cor/ 'chore' 'tail' /tel/ 'go /gó/ 'ratè' /ret/

These four English vowels are always diphthongized. This is most obvious in the case of 'o.' If you say a word like 'go' slowly, you can feel your tongue noving upwards and your lips rounding gradually during the course of the vowel. Your neighbor can clearly see the movement of the lips. The beginning and end of the 'o' are very different. In Panjabi, this diphthongization, if present at all, is quite weak.

The other English vowels in this list are also diphthongized. In a word like 'gay,' you can feel your tongue rising, but the lips do not move. It is a little harder to observe when a consonant follows, as in 'rate,' but comparison with a Panjabi promunciation /ret/ will show the difference clearly. None of /i e o u/ are diphthongized in Panjabi the way the nearest English equivalents are. To pronounce Panjabi with the Englishtype diphthongized vowels gives a very foreign sound which must be avoided carefully.

eral rule, words with high tone have shorter vowels than words with normal tone. In the following pairs of words listen for the differences of length of vowel. Then practice then being careful to maintain the undiphthongized pronunciation while you practice the slight difference in length.

/pi/	/p i /	/1u/	/1ú/
/11k/	/1fk/	/su/	/sú/
/tira/	/tfra/	/duja/	/dúra/
/wi/	/w1/		
/ter/	/tér/	/mor/	/mór/
/ner/	/mér/	/mori/	/móri/
/tel/	/161/	/cor/	/cób/
/sek/	/séd/	/sok/	/sód/

The vowel /a/ gives much less trouble than most of the others. It is very nearly like the vowel in 'father.'

Any small difference can be worked out by imitating your instructor. However, the same difference in length on tone must be practiced:

/ja/ /wa/ /kar/ /jal/
/já/ /wá/ /kár/ /jál/
/la/ /oa/ /bar/ /nal/
/la/ /cá/ /bár/ /nál/

Pattern Practice

- 2.10 é mere dost ne. He is my friend.
 - This is my friend.
 - é ran gopal ne. This is Ran Gopal.
 - é hordral sing no. This is Hardial Singh.
 - é mirza ne. This is Mirza.
 - é sita ne. This is Sita.
 - She is Sita.
 - ó món sing ne. That is Mohan Singh.
 - 2.11 é no mere dost, son This is my friend, Sohan sing.
 - é ne mere dost, moti. This is my friend, Moti.
 - ó ne mere dost, beg. That is my friend, Beg.
 - 2.12 mera na ram lal e. My name is Ram Lal.

 mera na món síng e. My name is Mohan Singh.

 mera na din e. My name is Din.

ERIC

2.13 cá cáidi?

kafi cáidi?

koi ciz cáidi?

Do you want coffee?

Do you want anything?

2.14 đức cáica? šorbot cáica? kui cáica?

Do you want milk?
Do you want fruit syrup?
Do you want anything?

2.15 dos din hoe.

wi din hoe.

ti din hoe.

Ten days ago.

Twenty days ago.

Thirty days ago.

In 2.10 three of the sentences have been given two 2.16 translations. All the others might have. In Panjabi, we must use /e/ or /o/ according to the situation and context. In comparable English sentences we must choose between 'this,' 'that,' 'he,' 'she,' and 'it.' For example, in the dialog 2.1, it seems most natural to say This is my friend, Ram Gopal. It would be perfectly understandable if you said 'He is my friend, Ram Gopal.' Still our custom is to prefer 'this' in such a context. In Panjabi, the customs determining whether you should say /é/ or /ó/ are quite different from anything in English. In a situation like that in dialog 2.10, /e/ is the proper In some other circumstance, /o/ might be better. To try to lescribe the usage would make it seem unduly complex, a little practice and observation will lead you to use these two words correctly.

At this time, only one point needs emphasis: the distinctions between /e/ and /o/ and those between 'he,'

'she,' 'it,' 'this' and 'that' are different. It is not possible to say simply "/é/ means 'this.'" /é/ might be used where the best English equivalent would be any one of 'he,' 'she,' 'it,' 'this,' or 'that,' or even some other entirely different expression. /ó/ might be used where English would use any of them. Translation equivalence is very complicated and confusing. The Panjabi usage is much simpler. It will be much less confusing if you do not concern yourself very much with translations, but instead concentrate on observing the situations and contexts in which each Panjabi word is used.

- Patterns 2.10 and 2.11 are polite forms. There is therefore a fundamental difference in construction between these and 2.12. How this works will become clear later when there are other patterns with which you can compare these two.
- 2.18 Patterns 2.13 and 2.14 are very similar, except that certain nouns (e.g. /cá, kafi, sobzi/) must be used in 2.13 and certain other nouns in 2.14. For the present, merely learn the patterns; the explanation will come later.

In both patterns, the crucial thing at the moment is to practice the intonation pattern of the whole sentence.

ERIC

LESSON THREE

Dialogs

3.1 ran nemeste ji.

áo, kiwä ae? són éder aia?

non noi ji.

ram

ó kalıj gra.

ran eccha ji, merbani.

3.2 dolip sing set siri ekal.

mera na ján senel c.

omrika to ara.

dolip síng so ji, ender a jso.

cá píoge na?

ján sonol noi ji, mérbani.

pi ke arã.

3.3 sita nemeste.

brnla nemeste.

nera na brmla e.

te ap da?

sita sita.

áo, kalıj céllie.

brila eccha.

Translations

3.1 Ram

/nonoste ji./

Mohan

/nomoste./

Cone in. What can I do for you?

Ran

Did Sohan come here?

Mohan

No, he has gone to the college.

Ram

Thank you.

3.2 Dalip Singh

/sot siri okal./

John Snell

/sot siri okal./

My name is John Snell.

I am from America.

, Dalip Singh

Come in, please.

You will have some tea, won't you?

John Snell

No, thank you.

I have just had some.

3.3 Sita

/nomoste./

43

Bimla

/nomoste./

My name is Bimla.

What is yours?

Sita

Site.

Let's go to the college.

Binla

Fine.

Usage Notes

Panjab than in America. In the villages, in particular, formal introductions are seldom given. Often a conversation will go on for some time before the name of a

23

visitor is mentioned. With foreigners, however, introductions are somewhat more common.

3.5 Ten is offered to guests at any time of day. It is good etiquette to refuse it once. Generally you will end up drinking it anyway in spite of your refusal, which will, of course, be taken only as politeness.

Pronunciation

The Panjabi sounds /g j d b/ are voiced. This means that the vocal cords vibrate during their pronunciation.

This distinguishes them from /k c t p/ which are unvoiced, that is, there is no vibration of the vocal cords.

English 'k oh t p' and 'g j d b' differ mainly in that one set is usually aspirated and the other never. For some speakers 'g j d b' are voiced. For others, they are not. For the latter, the major distinguishing features are the lack of aspiration and the weaker pronunciation. Even when English 'g j d b' are voiced, they are usually weakly voiced. We tend to start weak voicing in the middle of the first 'b' in 'bob' and to drop the voicing gradually during the second 'b.'

Such a pronunciation of Panjabi is generally quite unacceptable. The voicing of /g j d b/ should be strong and extend throughout the consonant. It will require practice to get a sufficiently strong voicing in initial and final /g j d b/. The following are some words for practice. Pronounce them after your instructor, imitating him closely:

/goli gák gop gara gil gond geri gori god jind jor jali jél jos jula jok jis dur din der dusra deg dag di dá dóri boli boki bos ber beg bag bori bari/

/sag dag rog kag lag nog log níg og soj měj
roj kój bánj sánj coj koj loj ríj kod sud sad
nind rond dond cond tod modi hod lob sob rób
cób láb sáb jeb seb omb/

often a difficult one for Americans to hear. Unaspirated voiceless stops are generally heard as /g j d b/. Part of the reason is that we do not rely very heavily on voicing to distinguish sounds in English.

In addition, in Panjabi the tones on the following or the preceding vowels also change the voicing of the stops slightly. It is therefore important to practice with words having both tones.

Your instructor will pronounce the following pairs of words, sometimes in the order shown and sometimes in the opposite order. Listen carefully for the difference. Then practice imitating his pronunciation.

jor cor dal tal bol pol /gar kar dend tond bir pir jor いつず sak 984 pok tar dar Jon com c uk OUG pali bali jali cali kod kot gol kol par bar / rot rod jus ous gol kol



/gál kál cál jál dé té pó bója kó gó cá já tíra dúra bá pé /

There is no sound in Panjabi like the consonant 'r' in most English dialects. The letter r has, therefore, been free to be used for some Panjabi sound which has no close match in American English. This is a tongue-tip trill /r/ which you have been hearing from the very first dialog. The closest English equivalent, sometimes called "rolled r," is a special sound occasionally used in place of 'r' in singing or in answering the telephone (in 'thr-r-r-ree'). While closer than the normal English 'r' in 'rub' or 'burr,' even this kind of "rolled r" is not an entirely satisfactory equivalent for Panjabi /r/.

You will have to learn /r/ by imitating your instructor's pronunciation. The following are good words for practice:

	rat	táru jájássa	tar
	rok	tari 💮 💮	car
	rot	mori	kár
	rá	lari	ár :
,	ró	kári	mór
	ris	sar i	kor /

Joseph Jo

26

Actually, of course, no Panjabi sound precisely matches any English one. Some are close; some are fair approximations; some just do not match at all. For example, there is nothing in Panjabi to match English 'th' either in 'either' or in 'ether.' We will later see additional Panjabi sounds which are totally different from anything in English. But do not allow yourself to be so impressed by the few which are obviously and radically different that you forget that there are real and significant differences between all Panjabi sounds and any similar English sounds.

Why then do we attempt to transcribe Panjabi with the familiar English alphabet at all? Simply because that is the easy way. It would be laborious to learn a set of totally new marks. The traditional ways of writing Panjabi (there are two different alphabets in use) will not serve our needs because they do not always indicate the pronunciation exactly and straightforwardly. Some way of calling attention to features of pronunciation is useful, and transcription seems to be the best.

Transcriptions in the English alphabet can be misleading if you forget one thing: They are not an attempt
to show the pronunciation of Panjabi sentences in English
terms. Use them only to remind you of what you have
heard. Get the proper pronunciation by listening to your
instructor and imitating him. Do not attempt to guess
at it from the transcription until all features of
Panjabi pronunciation have become thoroughly familiar



and you are already able to speak accurately and fluently.

tions are very meaningful. Whenever a given letter, say /r/, is used it always means the same sound — not physically the same, but functionally the same. In a Panjabi frame of reference, every item transcribed with /r/, has a functionally identical sound in it. Every Panjabi /r/ is equivalent to every other Panjabi /r/. This is true whether the /r/s sound alike to an ear accustomed to American English or not. A Panjabi /r/ would not be functionally equivalent to any English sound. even if it were physically precisely the same, since they work in different ways in different systems. The transcription is designed solely to represent Panjabi in its own terms, not to make any comparisons with English. The familiar letter-forms are used merely as a matter of convenience.

Pattern Practice

3.10 ó kalıj gra e.

ó sár gia e.

ó édor gia e.

ó ondor gra e.

3.11 ó kalıj gra e?

són kalıj

són ondor gra e?

3.12 édor a jáo. ondor a jáo.

bár a jáo.

He has gone to the college.

He has gone to the city.

He has gone this way.

He has gone inside.

Has he gone to the calege?

Has Sohan gone to the college?

Has Sohan gone inside?

Come here, please.

Come in, please.

Come outside, please.

3.13 són édor aza?

ó édor aza?

ó ondor aza?

Did Sohan come here?

Did he come here?

Did he come inside?

3.14 omrika to aza.

ponjab to aza.

drlli to aza.

I am from America.

I am from Panjab.

I am from Delhi.

j.15 omrika to ae ne.ponjab to ae ne.pakistan to ae ne.

He is from America.

He is from Panjab.

He is from Pakistan.

3.16 áo, šár cóllie. áo, ondor cóllie. áo, bár cóllie.

Let's go to the city.

Let's go inside.

Let's go outside.

3.17 The only difference between the patterns of 3.10 and 3.11 is in the intonation. Listen to this carefully as your instructor pronounces these sentences, and practice the intonation thoroughly.

LESSON FOUR

Dialogs :

4.1	nón	sing
-----	-----	------

ján món síng ján món síng ján ján

4.2 ran lal ján

> ram lai ján

4.3 mirza

ján mirza ján mirza

ján

áo ji, éthe a jáo, khane nal cá píoge?
ji.
phulka hor lóge?
ji bos.
sobzi?
hã, kuj.

methi kr góbi? nethi.

khana kháoge?

noí ji.

kha ke azã.

cá te píoge?

occha.

áo, khana trar e.

sag lóge na?

hã ji.

é má di dal e.

occha, kuj de dró.

mas wi ló..

mircã bót noí.

4.4 sentokh sing

sot siri okal.

ján

sot siri okal.

sontokh.

é mera kaka e, hordial.

khalsa sokule janda e.

éne nu milo.

é mere dost ne, jan somrth.

omrika to ae ne.

ján

kis kolas wic?

hordial

chewl wic.

ján

sokul kınnı dur e?

hordial

tin mil.

ján

kıwê jaida?

hordial

saikal te.

Usage Notes

In 4.4 note the contrast between /é mera kaka e, hodral./ and the polite form /é mere dost ne, jan somith./.

The staple food in most Panjabi families is some kind of bread. /phulka/ is neither the most ordinary nor the fanciest. With this is usually served some kind of vegetable, collectively /sebzi/. There are many kinds. Some like /góbi/ 'cauliflower' are familiar in America, though often prepared somewhat differently. Others like /methi/, a kind of greens, are not known in the West. /sag/ is another vegetable preparation unknown to Americans. Some kind of legume preparation is also

Translations

4.1 Mohan Singh Come in. Come here.

Will you have tea with your dinner?

John Yes, please.

Mohan Singh Will you have another//phulka/?

John No, thanks.

Mohan Singh Vegetables?

John Yes, a little.

Mohan Singh /methi/ or cauliflower?

John /methi/

4.2 Ram Lal Will you have dinner?

John No, thank you.

I have just eaten.

Ram Lal You will have tea, of course?

John Yes.

4.3 Mirza Come; dinner is ready.

Will you have some /sag/?

John Yes, indeed.

Mirza This is /mā di dal/.

John Fine; give me a little.

Mirza Have some mest, too.

There isn't much chilli.

John All right, thank you.

4.4 Santokh Singh /set siri ekal./

ERIC

ohn /set siri okal./

Santokh .

This is my son, Hardial.

He goes to the Khalsa School.

I would like you to meet him.

This is my friend, Joan Smith.

He is from America.

John

What class are you in?

Hardial '

Sixth.

John

How far is the school?

Hardial

Three miles.

John

How do you gra?

Hardial

By cycle

commonly served. These are generally known as /dal/.
There are many kinds, most of them without common English names. /mã di dal/ is one kind. Meat /mas/ is eaten only occasionally, but of course more often when there is company.

Pronunciation

Panjabi /k c t p/ are unaspirated. Similar sounds followed by rather strong aspiration also occur. We will write the aspiration /h/, and the aspirated sounds, therefore, /kh ch th ph/.

Panjabi /kh ch th ph/ are more nearly like English 'k ch t p' than are Panjabi /k c t p/. Remember, however, that there is also another very important difference between /t/ and 't,' in that the Panjabi sound is dental. /th/ is also dental, and thus differs strongly from English 't' in this respect. In practicing words



with /th/ be careful to force the tongue forward against the back of the teeth.

The difference between /k c t p/ and /kh ch th ph/
very frequently distinguished words in Panjabi, and must
therefore be carefully observed and maintained. The following are a few such pairs of words. Listen to your instructor pronounce them. After a bit of such listening
practice, he will give you various words from this list
to identify as aspirated or unaspirated.

/pol	phol	tal	thal	kot	khot
pol	phol	tok	thok	kar	khar
pis	phis	set :	seth	lok	lekh
lep	1eph	mrt .	mīth	suk	sukh/

after some practice listening, repeat these words after your instructor, carefully imitating his pronunciation. Note that though English 'k t p' are aspirated, the degree of aspiration is not exactly the same 'in Panjabl. Therefore, some care in imitation is needed.

The following words should be used for additional practice with /k t p/ and /kh th ph/:

/pori	pol	phir	pí	phita -	phal
pó	phé	pap	phupha	pita	pota/
/tari	thep	tol	tíra	thuk	thã
tap	topa	tik	taj	tor	til /
/kom	káda .	khali	kó	kita	khotom
khá	khol	kol	kar	khober	khốl/

*:					3.1
/oup	pap	rup	nepha	napi	topa
hophia	kopra	kulphi	japra'	nepre	dipa/
/hoth	sathõ	jat	sot .	jito	éthe
rat	sita	óthð	tet1	bốt	jrt/
/Ik	wekh	lekh	d ukh	jok	sak
akhor	kalokh	cik	s ukha	Bokda	cuka/
/car	che	cówi .	cup	chewi ·	chil
cor	co	chip	chin	cik .	cug/
/kuc	bec .	wich	boc	jac	800
naca	hochi	SOCIA	bachã	pocia	racia/

as being two different sounds. One is more or less reminiscent of English 'v,' the other more nearly like English 'w.' To an American ear, these are sharply distinct, and it seems a bit ridiculous to transcribe them with the same symbol. However, for most speakers of Panjabi there is no such clear distinction. Many, indeed, are totally unaware that they use two different pronunciations. It may take a very considerable effort to convince some Indians that they do.

The reason for this rather puzzling state of affairs may be seen as soon as the use of the two sounds is investigated. The details differ from one speaker to another, so your instructor's speech may not be exactly as here described, but the following is typical. Before the vowels /i e s i/, the /w/ is 'v'-like. Before

LESSON FIVE

Die.loge

5.1 gák nemeste.

dukandar nemoste ji...

áo ji, ki cáida?

gák kuj sentre calde ne.

" krwe ditte ne?

dukandar bot soste ne 11.

do rupa derjen.

gák noí, é te bót meinge ne.

dukandar colo, tusī ik rupia ossi pase de dió.

gák eccha.

5.2 gák taze omb hæ ne ji?

dukandar ji hã, oj i ae ne.

á sonduri ne, bốt ecche.

gák krwő las ne?

dukandar sowa rupa killo.

gák mæ te zk rupia diánga.

kól ene tő lee son.

dukandar occha ji, ap di merzi.

á ló.

5.3 gák ó kele wekharo.

dukandar á 15, bót cange ne.

gák krwő ditte?

ERIC

dukandar ik rupa derjen.

gák é te bót meinge ne.

mæ te penjá pæse diánga.

dukandar celo ji, nebbe sei.

gák setter lóge?

dukandar eccha.

5.4

Usage Notes

In Panjab, shops are generally small and specialized. These three dialogs deal with fruit shops. Ordinarily vegetables will be sold in different shops. Moreover, it is quite usual to have a number of fruit shops together. The vegetable shops will also be together at another place, perhaps not far away. Grain merchants may be on another street. Some fruit sellers will be in regular shops. Others will be in stalls in the fruit market, a large building usually put up and maintained by the city. A few will simply do business from the street or sidewalk.

It is quite customary to bargain a bit. Women tend to do so more than men, with the result that the shopkeeper starts higher to allow more bargaining space. Bargaining does not set the price. Rather it is something of a brief ritual leading up to agreement at a pretty generally understood going price in the market at that season. Do not overdo haggling in the market. On the other hand, do not accept the shopkeeper's first price. Find out something of the local price structure at the time, and then bargain until the price is in line. Shopping around from one seller to another will help give the needed information.

Translations

5.1 Customer / /nemeste./

Shopkeeper /nemeste/, sir.

Come in. What would you like?

Customer I want some oranges.

What's the price? (Lit. 'How are they given?')

Shopkeeper . They are very cheap, sir.

Two rupees a dozen.

Customer No, they are too expensive.

Shopkeeper Well then, you may give me one eighty.

Customer O. K.

5.2 Customer Do you have fresh mangoes?

Shopkeeper Yes sir, they just came today.

These are Sanduris. Very good.

Customer How are they sold?

Shopkeeper 😓 A rupee and a quarter a kilo.

Customer I will give only one rupes.

Yesterday I bought some for that much.

Shopkeeper All right, sir, as you please.

Have these.

5.3 Customer Show me those bananas.

Shopkeeper Here they are. They are very good.

Customer How do you sell them?

Shopkeeper One rupee a dozen.

ERIC

Customer That's very expensive.

I will give fifty paisas.

Shopkeeper

All right. Ninety is enough.

Customer

Will you take seventy?

Shopkeeper

0. K.

The state of the s

You will find a variety of fruit in the markets at various seasons. Some will be familiar. Others, like mangoes /emb/, are occasionally seen in the United States. Still others will be totally strange. When you get to Panjab go exploring in the markets. Ask about anything you see that you don't know. It will be worthwhile getting acquainted with all the fruits and vegetables in use.

There are two kinds of oranges in Panjab, /sentra/
and /narengi/. Though they are quite distinct, English
calls them both 'oranges.' Most American oranges are
/narengi/ rather than /sentra/. /sentre/ peel more easily
and have a different, sweeter flavor.

There are many varieties of mangoes /emb/. The names vary from place to place. They differ in size, color, shape, flavor, and of course, price. If you don't like them the first time you try them, try again. You may have gotten one of the poor varieties the first time! In the same way there are several varieties of bananas, some quite different from that familiar in America. They also differ greatly in price.

Pronunciation

Panjabi has both single and double consonants. Double consonants are held longer than single. Some pairs of words are distinguished only by the length of a consonant.



There are not many such pairs. Nevertheless, it is important to pronounce the double consonants correctly, because otherwise the word may not be recognized.

lish. 'Nil' and 'mill' rime exactly. In spelling, doubling of consonant letters is used most commonly to indicate something about the vowels. Thus 'hoping' and 'hopping' differ in the vowels, not in the consonants. Because you are accustomed to reading 'p' and 'pp' alike, it is easy to overlook the difference when you work on Panjabi. This is another reason to depend on your hearing of the instructor's pronunciation rather than on reading the transcriptions. Wherever we write a Panjabi word with a double consonant it should warn you to listen carefully for a feature which is unfamiliar to most Americans.

The following words should be carefully practiced. First listen to your instructor's pronunciation as he reads the list through. Then imitate his pronunciation. He will provide a model. At first say them only immediately after hearing him.

/sedi	sedd1		kema	kemmi
cukis	cukkra	The state of	kuca	kecca
baki.	bekk1		wádu	arbbèw
jati	jutt1		beja	béjja
cabi	cabbi		16b1	lébbi
lepi	lappi		kasi	tesex
naci	necci		kuli	kull1/

The vowel /æ/ is rather similar to 'a' in 'man.'

For /o/ the closest English approximation is 'aw' in 'saw.'

This is better in British English than in American, but not really close enough in either. Both should receive some practice. The following words will be useful:

/kæ	jæ	lá ·	la	ré	ké	, ,
sar	nær	lớr	tær	ser	nera	
pære	pæsa	p áli	pand	bánde	war1	1.
/kő	jo	16	60	no	ró	
kor	por	tor	cor	der	m6r1	
bốt	gol	don	codã	teró	don/	
/18	 h ã	පරි	g 3	88	18/	

Pattern Practice

- 5.8 Ik sentra cáida e. I want one orange.

 Ik emb cáida e. I want one mango.

 Ik kela cáida e. I want one banana.
- 5.9 kuj sentre caide ne. I want some oranges.
 kuj emb caide ne. I want some mangoes.
 kuj kele caide ne. I want some bananas.
 kuj phel caide ne. I want some fruit.

ERIC

- 5.10 do rupæ derjen. Two rupees a dozen.

 sewa do rupæ derjen. Two and a quarter rupees a dozen.

 tan rupæ killo. Three rupees a kilo.
- 5.11 of te bot meinge ne. Those are really too expensive.

/a o o u e u/, the /w/ is more 'w'-like. The two pronunciations cannot occur before the same wowel. It is
therefore totally impossible to find any two words that
differ only in that one has a 'v'-like sound and the other
a 'w'-like. There is nothing in the Panjabi language
which makes it worthwhile for a speaker to learn this distinction.

This is exactly comparable to the situation in English that we have noted. English 'pin' and 'spin' have two very different sounds. Yet any normal American will think of 'p.' This is because, when initial in a word, only /ph/-like sounds occur, but when following an 's,' only /p/-like sounds occur. If you examine all the other places in English words, you will find that in each place only one type of 'p' occurs. Thus, there cannot be a pair of words in English differentiated only by the fact that one has a /ph/-like sound and the other a /p/-like sound. Nothing forces the average American to learn to hear the difference, and he is therefore completely confident, that the 'p' in 'pin' and the 'p' in 'spin' are exactly the same. Indeed, he tends to think it quite ridiculous to raise the question at all. In a sense he is right: the two sounds are functionally exactly equivalent in English, they are both 'p,' and that is what really matters.

It was for this reason that some special care had to be taken in practicing Panjabi words with /p/ and with /ph/. This difference is crucial in Panjabi, as may be

/phel/. Every Panjabi speaker makes this difference, having learned it fairly early in life. He makes it as consistently as he makes any other distinction. We must also make this distinction if our Panjabi is to sound right.

and sometimes simply if we are to be understood at all.

Both, or very near approximations to both, occur in English. The problem is rather that these two sounds are used quite differently in the two languages. New sounds are often nowhere near as much trouble in the long run as new uses of old sounds.

For a Panjabi speaker learning English, the difference between '7' and 'w' is just as difficult as is that between /p/ and /ph/ for the American. It is not that these sounds do not occur in Panjabi — fairly close approximations do — but that these sounds are distinctive in English, but non-distinctive in Panjabi. An Indian learning English will have to drill extensively with pairs of words like 'vine' and 'wine,' 'vest' and 'west,' etc.

over hearing the difference between 'v'-like and 'w'-like varieties of /w/, but they must learn to overlook it. It has no functional significance in the language. If it is not ignored, it merely imposes a profitless burden on the hearer. Americans must also build up the habit of selecting automatically the proper pronunciation of /w/ for any given context. Only practice — imitation and drill —



can do this. But with enough drill, it can become quite natural.

nasalized. There are many pairs of words where this is the only distinguishing factor. The following will illustrate. First listen to your instructor's pronunciation. later carefully imitate until you can make the difference easily and accurately.

/la	ıã	ta	tã
ja	jã	ka	kã
was .	พลีธ	lu	· 1ũ
hæ	h≋	89	8 8/

The following are additional words for practice. Be particularly careful to get the tones right as you practice nasalized vowels.

/tori	lokI	tola	k1t1	jitã	sita
pite	nitã	ondrõ	rõ	r ũ ,	jäī
lá	bárõ	sathõ	pura	dúra	cálľ ·
tí	tī	rëi	181	- suti	181
1utt1	juttī	hali	halī	tera	terã/

Pattern Practice

4.11 sebzi hor lóge? Will you have more vegetables?
cá hor lóge? Will you have more tea?
dúd hor lóge? Will you have more milk?

4.12 cá ki dúd? Tea or milk?
cá ki kafi? Tea or coffee?
góbi ki methi? Cauliflower or /methi/?

4.13 kha ke azā.

pi ke azā.

tur ke azā.

I have eaten.
I have drunk.
I came on foot.

4.14 cá te píoge?

dúd te píoge?

khana te kháoge?

You will have tea, of course?
You will have milk, of course?
You will have dinner, of course?

4.15 mirca bót ncí. gormi bót naí. dúd bót neí.

Not much chili.

It's not very hot.

There's not much milk.

4.16 khalsa kalıj janda səkule janda e. bar janda e.

e. He goes to Khalsa College.

He goes to school.

He goes outside.

4.17 bezar jandi e. sekule jandi e. šær jandi e.

She goes to the bazar.
She goes to school.
She goes to the city.

Note the variety of translations given for 4.13 and 4.15. /germi bot nof./might be translated rather literally as 'There is not much heat,' but we would be very much more likely to say 'It's not very hot.' /kha ke ama.' might be translated literally as 'Having eaten I came.' However, we would never say it that way. Perhaps the closest would be something like 'I ate just before I came.' In many situations 'I have already eaten.' or something like that would be the natural thing to say where one might say /kha ke ama.' in Panjabi. If /kha/

means 'eat' and /pi/ means 'drink,' what would you guess as to the literal meaning of /tur/?

- 4.19 Notice the difference between /cá te pioge?/ and /cá píoge?/. They have been translated differently, but that is not much real help. Each of them could have been translated several different ways. Indeed, both could have been translated exactly alike and still be quite The real clue to the difference is in the In 1.2 /ca pioge?/ is used as the first invitadialogs. tion. /cá te pioge?/ would not normally be used in this In 4.2 John has just turned down an invitation to eat. (Notice that /khana kháoge?/ is parallel in form to /cá píoge?/.) Ram Lal then says /cá te píoge?/ setting the second invitation of against the first refusal. haps the idea is best given by a long paraphrase: then, if you won't eat, you certainly will drink, won't you? Except that, this paraphrase suggests impatience bordering on impoliteness, whereas /cá te pioge?/ is quite polite.
- Patterns 4.16 and 4.17 are used either of actual present or of habitual action. 'He goes to school' or 'He is going to school' will both translate /swkule janda e./, depending, of sourse, on the context and situation.





- 5.12 mm to ik rupia diánga. I will give only one rupee.

 mm to setter pase diánga. I will give only seventy

 paisas.
 - me te wí pase dránga. I will give only forty paisas.

 me te nebbe pase dránga. I will give only ninety paisas.
- 5.13 nm te essi pase drángi. I will give only eighty paisas.

 mm te tí pase drángi. I will give only thirty paisas.

 mm te sewa trn rupa. I will give only three and a drángi.

 quarter rupees.
- Patterns 5.11, 5.12, and 5.13 all contain /te/. All of them are to be used only when these sentences are set off against some other statement. Compare /bot seste ne ji./ and /nef, é te bot mainge ne./ in dialog 5.1.

 Practice these same patterns with /te/ omitted.
- Pattern 5.12 would be used by a male speaker. Fattern 5.13 would be used by a female speaker. The two are otherwise exactly identical.

ERIC

LESSON SIX

Dialogs

6.1 gák nemeste.

helwai nemeste ji.

áo ji, ki cáida?

gák jelebiã krwe ne?

helwai sewa rupa killo.

gák te berf1?

halwai 'sade tin rupa.

gák jelebiã taziã ne?

helwai ji, hune keddia ne.

gúk eccha, ik killo dió.

tokri wie pa dió.

helwai eccha ji.

6.2 gák á leddu cenge ne?

helwai ji, kél benae sen.

kelakend wi tazi e.

gák kive e?

helwai trn rupæ killo.

gák é te bốt maingi e.

halwai dúd bót meinga e ji.

gák nef, pone tra læ 16.

helwai eccha, jiwe ap. di merai.

6.3 surrinder methral wi 16 na.

ján eccha.

surinder é petha e.

esī ap benara e.

jan bót m<u>rttha</u> e.

surinder to d metthia ne.

neuek walia ne.

ján é <u>t</u>hik ne.

surmder pani lóge?

bot thanda e.

ján ji.

Usage Note

6.4 The dialog in 6.3 begins in a way that indicates it to be the continuation of some previous conversation. If it were starting fresh, Surindar would more likely have said: /methrai ló./.

Translations

6.1 Customer /nemeste./

Confectioner /namaste/, sir.

Yes sir, what do you want?

Customer How much are the /jolebia/?

Confectioner A rupee and a quarter a kilo.

Customer And the /porf1/?

Confectioner Three and a half rupees.

Customer Are the /jelebia/ fresh?

Confectioner Yes, I just prepared them.

Customer Fine. Give me a kilo.

Put it in the basket.

Confectioner Yes sir.

6.2 Customer Are these /leddu/ good?

Confectioner Yes, they were made yesterday.

The /kelakend/ is also fresh.

Customer How much is it?

Confectioner Three rupees a kilq.

Customer That's too much.

Confectioner The milk is very high, sir.

Customer No, I'll give two and three-quarters.

Confectioner O.K., just as you please.

6.3 Surindar Have some sweets also.

John Thanks.

ERIC

Surindar This is /peina/.

We made it ourselves.

John It is very sweet.

Surindar

And these are /matthiã/.

They are salty.

John

They are very good.

Surindar

Will you have some water?

It is very cold.

John

Yes, thank you.

Pronunciation

that they are pronounced with the tip of the tongue turned slightly back and touching the roof of the mouth a little behind the gums. Panjabi /t/ is slighly farther back than English 't.' /d/ and /m/ are pronounced with the same tongue position as /t/. All of these vary a little, of course, from word to word.

English 't d n' are commonly retroflex when they follow 'r' as in 'Burt bird burn.' Pronounce each of these and hold the final tongue position so that you can observe carefully. Because retroflex sounds are heard in English only after 'r,' Americans sometimes think they hear an 'r'-like sound before /t d n/. (Of course, this could not be /r/, because this is not 'r'-like.)

The following words will be useful for practice.

First your instructor will pronounce the list a couple of times. Listen for the differences between retroflex and dental sounds. Then pronounce the words, carefully imitating his model.

/mot1	mo <u>t</u> i	nodi	módł	moni	nón1
siti ,	sí <u>t</u> i	sadi	sa <u>d</u> i	sona	són1
peta	pa <u>t</u> a	peda	pí <u>d</u> a	cana	pe <u>n</u> a
kiti	kə <u>t</u> ti	kida	ká <u>d</u> a	kana	kana
jot	ja <u>t</u> .	jed	je <u>d</u> i	jani	jani
bóta	bé <u>t</u> ua	bendi	ba <u>nd</u> i	bani	ba <u>n</u> i
lot	lə <u>t</u>	led	lə <u>nd</u> a	lani	lan1/

/t/ also has an aspirated counterpart, /th/. This makes it necessary, of course, to pronounce /t/ quite unaspirated. The following words will be useful for practice.

/thok	<u>t</u> hok	thep	<u>t</u> hep	tha <u>n</u>	<u>than</u>
sathi	pa <u>t</u> hi	hathi	ka <u>t</u> hi	petthi	pa <u>tt</u> hi
leth	le <u>t</u> h	heth	hə <u>t</u> h	e coth	cóth/
/tik	<u>t</u> hik	<u>t</u> ok	thok	<u>t</u> ep	thep
pa <u>t</u> i	pa <u>t</u> hi	la <u>t</u> i	la <u>t</u> hi	so <u>t</u> i	ko <u>t</u> hi
ce <u>t</u>	ce <u>t</u> h	hə <u>t</u>	hə <u>t</u> h	ke <u>t</u>	ke <u>t</u> h/

Pattern Practice

6.7 é sesti e. It is cheap.

berfi sesti e. /berfi/ is cheap.

góbi sesti e. Cauliflower is cheap.

narengi tazi e. The orange is fresh.

kelakend meingi e. /kelakend/ is expensive.

Counting

8.17 Certain fractions are expressed by use of the follow-

ing words:
 /sewa/ 'one quarter more'
 /sade/ 'one half more'
 /pone/ 'one quarter less'

For example:

ERIC

/sade trn/ 'three and a quarter'
/sade trn/ 'three and a half'
/pone car/ 'three and three-quarters'

There are two exceptions:

/der/ 'one and a half'
/tai/ 'two and a half'

Fractions less than one are expressed as follows:

/édda/ 'one half'

/pona/ three quarters*

Practice these numbers in suitable sentences from the dialogs and pattern practices.

. LESSON NINE

Dialogs

9.1 jan set sırı ekal.

dukandar 💯 set sıri ekal.

áo ji, ki cáida e?

jan kuj phel læme ne.

dukandar jo kó mrl jáega.

sentre, emb, seb, našpatiā, kele,

enrud, engur.

ján našpatiā mrtthiā ne?

dukandar (hã ji.

ján ki pa ne?

dukandar ik rupa killo.

ján te emb kiwê ne?

dukandar bare wadia ne ji.

der rups killo.

senduri ne.

ján seb kiwe ne?

dukandar bere mitthe ne.

ksemiri ne.

tin rupa killo.

ján ene meinge?

dukandar hali news no.

ján eccha, ik killo enb te ik killo

seb de dió.

krnne pase hoe?

dukandar á ló ji.

ERIC

eccha, mérbani. siri ekal.

sare sade car rupa

🧸 🔆 🦿 dukandar

Translations

9.1 John /sat siri akal./

Shopkeeper /set siri ekal./

Come in, please. What would you like?

John I would like some fruit.

Shopkeeper You will get anything you ask for:

Oranges, mangoes, apples, pears, bananas,

guavas, grapes.

John Are the pears sweet?

Shopkesper Yes, sir.

John How much?

Shopkeeper A rupee a kilo.

John And how are the mangoes?

Shopkeeper They are very good.

A rupee and a half a kilo.

These are Sanduri.

John How are the apples?

Shopkeeper They are very sweet.

They are from Kashnir.

Three rupees a kilo.

John That's too much.

Shopkeeper They are from the new crop.

John Well then, give me a kilo each of mangoes and apples.

How much is that?

Shopkeeper Here they are.

All together, four and a half rupees.

John Thank you.

/set siri ekal./

Shopkeeper /set siri ekal./

Pronunciation

9.2 Panjabi /1/ is a retroflex lateral. Practice the following words.

n í ai	, ·	sári	war	par		poli	dol
/pà <u>r</u>	3.	sa <u>d</u> i	ka <u>l</u> i	ta <u>l</u> i		ká <u>r</u> i	na <u>l</u>
•	ga <u>d</u> i		gari		ga <u>l</u> i	1	
,	godi	*	ge <u>r</u> i		kòli		
	pė <u>nd</u>		piri		pili	ia.	prlli
	pídi	No. of the second	pari		p6 <u>1</u> 1		poli
	kidd:		ká <u>r</u> i		ká <u>l</u> i		kali
	pídi	and the state of t	piri	**	pæli		páli
	ká <u>d</u> a		ká <u>r</u> a		kala		r
A STATE OF THE STA	пода		ma <u>r</u> a		. ma la		mell1
	88 <u>d</u> 8	•	sara		sa <u>l</u> a		•

/pàr sadi kali tali kari nal
mídi sari war par poli dol
godi goli hari jend aru kar
rodi phadi wadi rori kori/

9.3 The following sentences are for practicing tones in context:

ó sade kér ara. 🧗 He came to our home.

o sade pind ara. He came to our village.

ó sade fár ara. He came to our city.

物。为它有类似的人类。对这种

ó bár ala.

mæ bár ala.

pài bér aza.

He came outside.

I came outside.

Brother came outside.

gend påi kol e.

The ball is with brother.

mere kol e. genà

gend óde kol e.

The ball is with him.

He is in a hurry.

That is black.

That is heavy.

The ball is with me.

ó kála e.

kala e.

ó para e.

ó óder gia.

ó ender gia.

ó pèr gra.

He went there.

He went inside.

That is filled.

Pattern Practice

9.4 phulka cáida e. I want bread.

khana caida e.

I want food.

cenga emb cáida e. I want a good mango.

thonda pani caida e. I want some cold water.

9.5 kelakend cáidi c. I want some /kolakend/.

tazi berfi caidi e. I want some fresh /borfi/.

cengi tokri caidi e. I want a good basket.

I want more /dal/. hor dal caidi e.

resgulle caide ne. I want some /resgulle/. 9.6

cenge emb caide ne. I want some good bananas.

sentre caide ne. I want some fresh oranges. taze

zk derjen kele caide ne. I want a dozen bananas.

- 9.7 narengiã cáidiã ne. I want oranges.

 taziã naspatiã cáidiã ne. I want some fresh pears.

 cengiã jelebiã cáidiã ne. I want some good /jelebiã/.
- 9.8 kuj phel læne no. I would like some fruit.

 kuj metthia lænia ne. I would like some /metthia/.

 Ik seb læna e. I would like one apple.

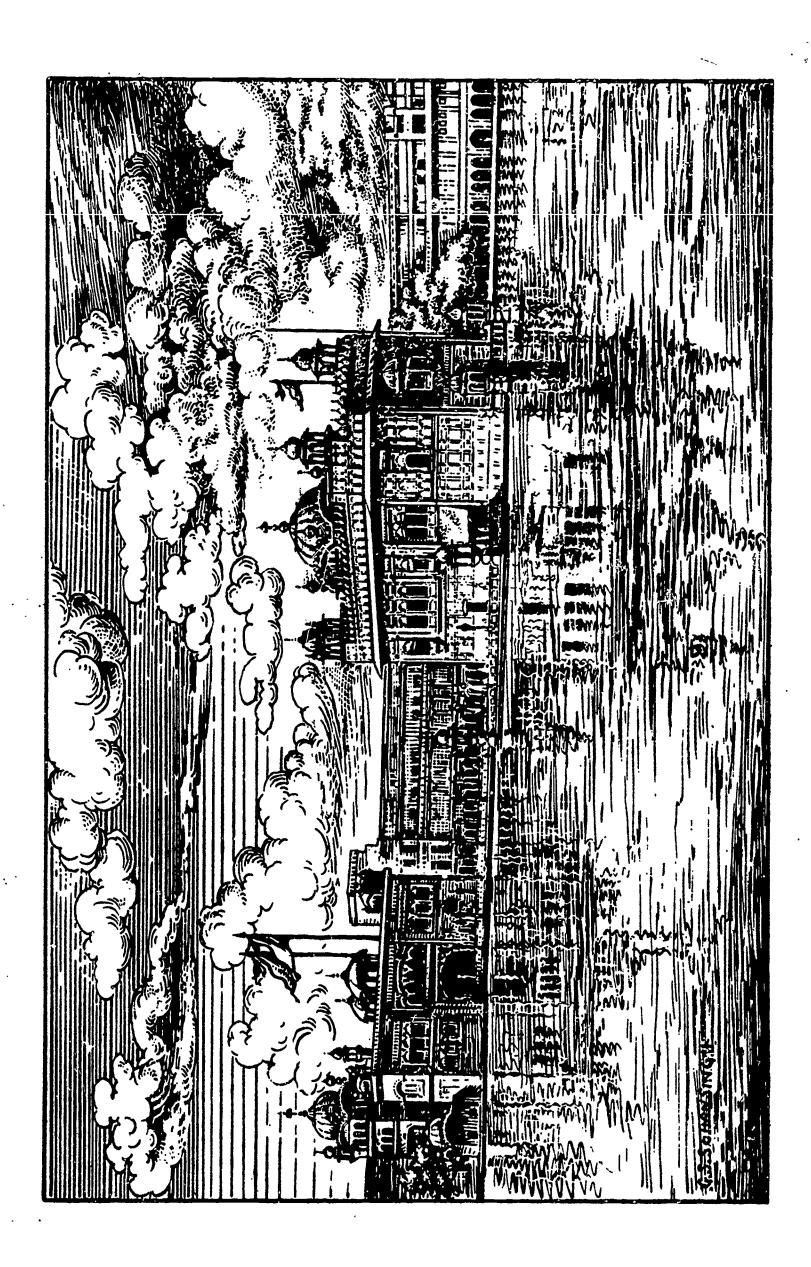
 našpati læni e. I would like a pear.
- 9.9 koi ciz neî cáidi. I don't want anything.
 hor berfi neî cáidi. I don't want any nore /berfi/.
 šerbet neî cáida. I don't want any /šerbet/.
 hor phel neî cáide. I don't want any nore fruit.
- 9.10 Certain verb forms vary according to the number and gender of the object.

All the sentences in this set of pattern practices have been translated with 'I' as subject. Actually, there is no subject expressed in the Panjabi. This must be supplied from the context or situation. Here the sentences are given with neither. As a result, a number of translations are possible: 'He wants bread.' 'We want bread,' etc.

Counting

9.11 Many of the following numbers are already familiar.
However, the whole set should receive more practice in various frames.

```
'ten'
          \des/
                          'twenty'
          /w1/
                          'thirty'
          /t1/
                          ?forty!
          /cali/
                          ! f1ft,y!
          /penja/
                                   (compare /sot/ 'seven')
                          'sixty'
          /seth/
                          seventy'
          /Batter/
                          'eighty'
          /essi/
                         "ninety"
          /nebbo/
                          'hundred'
          /80/
                           two hundred!
          /do so/
9.12
                           three hundred!
          /tin
                 80/
                           four hundred!
                 go/
          /car
                           'five hundred'
                  go/
          /panj
                           'six hundred'
                 80/
           /cho
                           'seven hundred'
           /set
                 80/
                           'eight hundred'
                 go/
           /e<u>t</u>h
                           'nine hundred'
               80/
           /no
                            thousand!
           /nezar/
```





. À.-

LESSON TEN

Dialogs

10.1 jegir síng é derbar sáb e.

jan is de sumari gumbed bot sone legde ne.

jegir sing ji, te éna da perchawa wi serower

wic bot sunder legda e.

ján é kadő banza si?

jegir sing car so sal hoe.

rs di ni guru ram das ne rekkhi si.

ján tã te é bốt purana e.

jegir síng hã ji.

per sone da kon máraja renjit síng

ne kerwaza si.

ján is nu hari mandar wi keinde ne na?

jegir sing ji.

áo, ender céllie.

ján é ki ga reé ne?

jegir sing é kirten ker reé ne.

granth sab de sabd ga ree ne.

ján bót sóna gonde ne.

jegir sing hã ji, é bốt cenge ragi ne.

éder mere na<u>l</u> áo.

persad 16.

ján eccha ji.

ERIC FOUNDAMENT FRICE

tegir sing derbar sab pesend ara?

ján hã ji, bót.

Usage Notes

The Darbar Sahib or Golden Temple is the leading Sikh shrine. It is located on an island in a lake in the center of the city of Amritsar. The city is named from the temple, Amritsar, meaning 'Lake of Nectar.'

Before partition, Amritsar and Lehore were together the central cities of Panjab. The border, however, now separates them. Lahore is the chief city of Pakistani Panjab, and Amritsar of Indian. Amritsar has long been the most important Sikh center. There are a number of shrines in the area. Khalsa College in Amritsar is the oldest Sikh institution of higher learning.

Randas was the fourth Guru. He led the Sikhs from 1574 to 1581.

Ranjit Singh was Maharaja in the Panjab from 1799 to 1839.

The Granth Sahib is a collection of hymns and other religious writings compiled by the Sikh Gurus.

A /kirten/ is a musical recitation of religious poetry.

/persad/ is a preparation of flour, ghee, and sugar

which is passed to the worshipers during certain services.



Translation

10.1 Jagir Singh This is Darbar Sahib.

John Its golden domes are very pretty.

Jagir Singh Yes. And their reflection in the lake

is also very beautiful.

John When was it built?

Jagir Singh About four hundred years ago.

Guru Randas laid its foundationstone.

John Then it is quite old.

Jagir Singh Yes. But Maharaja Ranjit Singh had

this gold work done.

John It is also called Hari Mandir, isn't it?

Jagir Singh Yes.

Let us go in.

John What are they singing?

Jagir Singh They are performing the Kirtan.

They are singing hynns from the Granth

Sahib.

John They sing very nicely.

Jagir Singh Yes, they are very good singers.

Come here with me.

Take Parshad.

John All right.

Jagir Singh Did you like Darbar Sahib?

John Oyes, very much.

Pronunciation

practicing the following words will give you fluency in the more difficult sounds of Panjabi. Concentrate especially on the retroflex (underlined) sounds.

/ka <u>n</u> a	. pone	88 <u>đ</u> å	sá <u>d</u> e	mara	sara
ja <u>n</u> a	o <u>n</u> a	ná <u>dd</u> i	wé <u>dđ</u> i	ta <u>r</u> i	cári
pani	chá <u>n</u> i	wad1	la <u>dđ</u> u	sə <u>r</u> k	re <u>r</u> k
rona	tòna	tàdi	pè <u>nd</u>	lə <u>r</u> i	. se <u>r</u> i
nenka	ronek	móda	<u>tind</u>	kə <u>r</u> i	ne <u>r</u> i :
pà <u>n</u>	<u>tàn</u> j.	<u>p</u> ég	che <u>d</u>	pà <u>r</u> a	keri/

10.4 Hore tone practice in frames:

- ó ludiàne jáega. He will go to Ludhiana.
- ó emritser jáega. He will go to Anritsar.
- ó jelénder jáega. He will go to Jullundur.
- esī ludiane jawange. We will go to Ludhiana.
- esī emritaer jawange. We will go to Amritaer.
- esī jelénder jáwange. We will go to Jullundur.

ma ludràne sã. I was at Ludhiana.

no enritser sã. I was at Amritsar.

ma jelénder sã. I was at Jullundur.

ludiane gae sã así. We went to Ludhiana.

emritser gee sã esī. We went to Amritsar.

Jelender gee sã esī. We went to Jullundur.

- ó sade nal ludrane gra. He went to Ludhiana with as.
- ó sade nal emritser gra. He went to Amritsar with us.
- ó sade nal jelender gra. He went to Jullundur with us.

Pattern Practice

- 10.5 gumbed some legde no. The domes look pretty.

 gumbed bot some legde no. The domes look very pretty.

 summit gumbed some legde The golden domes look pretty.

 no.
 - rs de gumbed sone legde Its domes look pretty.
- 10.6 perchawa sunder legda e. The reflection perchawa bot sunder legda The reflection beautiful.

éna da perchawã sunder legda e.

perchewã sarower wic

The reflection looks beautiful.
The reflection looks very
beautiful.

Their reflection looks beautiful.

The reflection in the pool looks beautiful.

10.7 derbar sáb kedő benia si? When was the Darbar Sahib built?

guabed kedő bene sen? When were the domes built? sone da kem kedő kerwara When was the gold work done?

18 ul. ní kodo rekkhi 61? When was its corner-stone

10.8 é ki kar raé ne? What are they doing?

ó ki khéd raé ne? What are they planing?

jagir síng ki kar riá e? What is Jagir Singh doing?

enrit kor ki ga raí e? What is Amrit Kaur singing?

10.9 ó ki kerda e? What is he doing?

é ki gonde ne? What are they singing?

nunde ki khédde ne? What are the boys playing?

kuriā ki gondiā ne? What are the girls playing?

10.10 é dilli di serk e. This is the Delhi road.

é sér diã serkã ne. These are city roads.

é món da kòra e. This is Mohan's horse.

é ran de kòre ne. These are Ram's horses.

10.11 ap da prod pesend ara. I liked your village.

ap di kafi pesend ar. I liked your coffee.

ap de engur pesend ar. I liked your grapes.

ap dia jelepia pesend ar. I liked your /jolepia/.

Counting.

10.12 Learn the following numbers and practice with them in frames such as you have been using.

/sola/ 'sixteen'
/setara/ 'seventeen'
/ethara/ 'eighteen'
/umni/ 'nineteen'

You can now count as far as twenty, and by tens to one hundred. You also know how to express fractions involving halves and quarters. Those are the most useful

and the second of the second o

numbers. For the present it is better to stop with that.
The remaining numbers are rather complex and not frequently used.

For example, /penjetter/ 'seventy-five' is one of the more transparent ones. It looks like a condensation of /penj/ and /setter/. But there is no easy way of figuring out what the form should be, so the only way would be to memorize the whole set. Some are much less obvious: /penth/ sixty-five' does not look much like /ponj/ and /seth/.

After you have acquired greater fluency in Panjabi, you may desire to learn some more numerals. For the present, it is better to avoid them as far as possible.

LESSON ELEVEN

A Tale

- 11.1 l. /ik si cri te ik si ka.
 - 2. dówe rel ke khicri rínen legge.
 - 3. ciri ne liànda cola da dana,
 - 4. te kã ne liànda notha da dana.
 - 5. ciri eg balen leggi.
 - 6. óne kã nu krá.
 - 7. kawa kawa, ja khú to pani lia.
 - 8. kā ne khú to pani læ anda.
 - 9. ciri ne kā nu kia.
 - 10. é pani thóra e.
 - 11. já hor lià.
 - 12. kã pani lan cela gra.
 - 13. prochô cri ne khreri rin ke kha lei.
 - 14. te cekki de gend wrc luk gei.
 - 15. jedő kã pani le ke ara,
 - 16. tã cri óthe koi nei si.
 - 17. éder óder wekhdig ónu ciri da púnja dis pia
 - 18. kã ne eg wrc selai tetti kiti,
 - 19. te ciri de púnje wic de ditti.
 - 20. cri leggi ciken,
 - 21: cī cī mera púnja seria.
 - 22. kā ne eggð kia,
 - 23. kió peraia khiccer kháda.
 - 24. so meri bat, te utto per gei rat./

Usage . Notes

tunity to tell a tale. A familiar one is certainly the best for a beginner!

Line 1 is a very usual opening formula for a tale of this sort. It is, of course, varied slightly from tale to tale: /ik si raja to ik si rani./ 'There once was a king and a queen.' etc. A sentence of this type marks that follows as a tale in much the same way as does English 'Once upon a time there was a sparrow and a crow.'

Line 24 is a standard way of closing a folk tale. It has some of the same functions as English 'And so they lived happily ever after.' Neither of these formulas would be used with other kinds of narrative.

Line 23 is a well known proverb. It uses /khiccer/
instead of the more usual /khicri/. Being a proverb, it
would not do to change it, of course. /kio persi khicri
khádi./ would, however, mean exactly the same thing.

- /khicri/ is a dish made of rice and something else cooked together. The other ingredient is most often some kind of /dal/. This is the case here; /moth/ is a kind of /dal/. The word /khicri/ is also used metaphorically of anything mixed, e.g. /khicri pass/ mixed language, Panjabi, English, Urdu and what-not mixed together.
- 11.4 Village people grind flour from their own grain.

 For this purpose they use a /cekki/. This consists of

two stones one above the other. The lower one is stationary; the upper one can be turned by means of a /hetth1/
(compare /heth/ 'hand'). In the center of the upper stone
is a hole /gend/ into which the grain is poured a little
at a time. It passes between the two as the upper one is
turned and comes out around the edge as flour.



Translation

- 1.1 ... Inere was a sparrow and a crow.
 - 2. They together began to cook /khicri/.
 - 3. The sparrow brought a grain of rigg.
 - 4. And the crow brought a grain of moth.
 - 5. The sparrow began to make fire.
 - 6. She said to the crow -
 - 7. O crow, O crow, go and bring water from the wall
 - 8. The crow brought water from the well.
 - 9. The sparrow said to the crow -
 - 10. This water is little.
 - 11. Go and bring some more.
 - 12. The crow went to bring the water.
 - 13. After this the sparrow cooked the /khrcri/ and ate it.
 - 14. And hid herself in the hole of the grinding-wheel.
 - 15. When the crow returned with water,
 - 16. The sparrow wasn't there any more.
 - 17. Looking around, he saw the sparrow's tail.
 - 18. The crow heated a needle in the fire,
 - 19. And pushed it in the tail of the sparrow.
 - 20. The sparrow began to ory -
 - 21. /of ci/, my tail is burning.
 - 22. The crow replied -
 - 23. Why did she est another person's /khrocer/?
 - 24. This is my tale and the night is late.

Pronunciation

11.5 The following is a convenient summary of all the sounds of Panjabi:

· · · · · · · · · · · · · · · · · · ·	Velar	Palatal	Retro	•	Labial
Stops, voiceless	k	C	. <u>t</u>	•	p
aspirated	kh	ch	<u>t</u> h	th .	ph
voiced	g	3	<u>d</u>		b
Nasals	ħ	ñ	<u>n</u>	2. n	m
Flap and trill	.*		ŗ	r	
Laterals			1	1	
Fricatives, voicele	88	•	ğ	8	•
voiced	,		Tari Andrews Constitution	2	
Semivowels	č	y			W
Glottal		h			
Nasalization			•	٠	, ' ,
Tones		•			
Vowels	•	1	o u	I O U	

The labels given are technical phonetic terms. A few were introduced in the first ten lessons. The remainder are introduced here for the convenience of students who have studied phonetics. If you are not already familiar with them, there is no need to learn them. They will not be made use of in the remaining lessons.

Certain of the sounds listed require some comment: There is a clear contrast in Panjabi between /mb/ and /m/, /nd/ and /n/, and /nd/ and /n/. This is shown by such pairs of words as the following:



/kemb/	'tremble'	/ken/	'work'
/send/	'tool'	/sen/	¹ year¹
/kend/	'back'	/ken/	!froth!

In the speech of most Panjabis, there is also a distinction between $/\eta g/$ and $/\eta/$. However, this is very much less important. There is a great deal of variation. Some say /wan/ 'like'; others say /wang/; still others use both. But those who say /wan/ usually say /wieng/ 'trick.' Because of such variation, it is impossible to transcribe the difference in a way that would accurately reflect the pronunciation of all those who might serve as instructors using these lessons. But it is hardly necessary, since the distinction is of little significance. For convenience we have written both as /ng/. (This is possible because Panjabi /n/ never occurs before /g/.) Thus /wang/ represents either /wan/ or /wang/, while /wieng/ represents only /wieng/. If you imitate your instructor, your pronunciation of these words will be entirely acceptable, though perhaps slightly different from that of another person trained under a different instructor.

There are very few words with /n/ where this is not immediately followed by /c/ or /j/. The only common one is /enana/ 'child.' On the other hand, neither /n/ or /n/ occurs before /c/ or /j/. We can, therefore, use a simpler transcription and write /nc/ and /nj/ instead of the more strictly correct /nc/ and /nj/. There is no possibility

90

of a mistake, and the beginner would not be helped by the added specification.

- 11.8 In some parts of Panjab, /1/ is not distinguished from /1/. In others, /1/ is used in fewer words than is indicated in these lessons. Your instructor's pronunciation, therefore, may not coincide exactly with that shown. In any case, imitate his pronunciation. If you do so, you will be understood in any part of the Panjab. Panjabis who distinguish /1/ and /1/ are accustomed to hearing dialects that do not. If you make the distinction in a community that does not, there can be no difficulty, and your speech may even be considered slightly superior for it.
 - Not all Panjabis make a clear distinction between /ph/
 (which is rather common) and /f/ (which is much rarer).

 In certain positions in the word, some people will pronounce both much like English 'f.' The distinction is
 mostly likely to be made in initial position. Educated
 people are more likely to make the distinction than uneducated. Again, the best practice is to imitate your
 instructor. His speech probably represents a very good
 type of Panjabi that should be acceptable anywhere.
 - rowed from Urdu. As such, it is very much more common in Pakistani Panjabi than in Indian. Its pronunciation presents no difficulty for Americans, being very much like 'z' in 'zoo.' But it does give trouble for some Panjabis. You will frequently hear /j/ substituted,

particularly in rural areas. Thus, you may hear /jordr/ for /zerdr/. It is probably best to use /z/, but you must be prepared to hear and understand /1/.

There are three tones in Panjabi. Every word has 11.11 just one tone. It may occur on the first syllable or (very much more rarely) on the second syllable. Normal tone is very much the most frequent. For this reason it is convenient to leave it unmarked except when it occurs on the second syllable. This makes it unnecessary to write any tone mark on more than half the words. Though not written, the tone is still to be pronounced. Every Panjabi word has a tone. The following indicate the possibilities:

1 syllable Tone on first syllable: normal /ca/ 'enthusiasm' /kora/ 'whip' /bolie/ .'let's talk! /kora/ 'horse' /pejunga/ /cà/ 'peep' low 'will send' /kora/ 'leper' /khaunga/ /cá/ 'tea' high 'will eat'

2 syllables 3 syllables

Tone on second syllable:

/ohelE/ 'deceive' /kerãi/ had normal it done! /perai/ studios /pera/ 'f111' : low Marks / vill

Four syllable and longer words are infrequent, but follow the same patterns.

Pattern Practice

11.12 ciri ne cola da The sparrow brought a grain of dana liànda.

kã ne pani liànda. The crow brought water.

óne selai liàndi. He brought a needle.

ene phel liànde. He brought fruit.

11.13 kã eg balen legga. The crow began to make a fire.

mumda kem kern legga. The boy began to work.

kuri kem kern leggi. The girl began to work.

kuriã pani læm leggiã. The girls began to bring water.

11.14 crri eg balen celi The sparrow went to build a gei.

kā khicri rínen cela The crow went to cook /khicri/.

kuria pani len gelia The girls went to get water. geia.

munde kem kern cele gee. The boys went to work.

11.15 one selai punje wro de He put the needle into the tail.

one pass both wic de He put the money in the hand.

ka ne pani onu de The crow gave her the water. datta.

ciri ne ka nu khiori The sparrow gave the crow de ditti. /khiori/.

The state of the s

11.16 jáo khú tổ pani liào. Go and get water from the well.
jáo bezar tổ sebzi liào. Go and get vegetebles from
the market.

jão khic<u>r</u>i lião. jão hor col lião. Go and get /khrcri/.
Go and get more rice.

11.17 kã ne ciri nu kiá.

óne dukandar nu kiá.

helwai ne ónu kiá.

éne ónu kiá.

The crow said to the sparrow.

He said to the shopkeeper.

The confectioner said to him.

He said to her.

She said to him.

He said to him.

11.18 The pattern in 11.15 is one that you have seen many times before. It is the usual way of making a command or request in the situations of most of the dialogs given in these lessons. It is the form that you will find most frequently proper in your contacts with Panjabi people.

It is given here to provide a comparison with sentences 7 and 11 in the store. These are also commands of a less polite kind. Such commands might be addressed to children or under certain circumstances to servants, but not ordinarily to adult acquaintances.

/óne/ is parallel in function to such sequences of words as /kã ne/. /óne/, /éne/, and /ónu/ are written as single words because each is said with only one tone. Each Panjabi word has a tone. To write /é ne/ would imply a second tone, /é nē/, but such a pronunciation is not use l.

The transfer of the second of

11.20 /kern/ is to /ker/ as /læn/ is to /læ/ or /rfnen/ is to /rfn/. The ending here is /-n/ after /r/, /-n/ after vowels, and /-en/ after nost consonants.

*

11.21 Compare the order of words in 11.7 with line 3 in 11.1. Compare 11.8 with line 20.

The pattern practices give what is usually considered as the normal order. In collequial Panjabi, however, there are many departures from this "standard." Perhaps the commonest differs by only one change: one word or a group of closely related words is taken out and put at the end of the sentence after the verb. Sentences of this kind have appeared many times before in these lessons. For example, in 2.1:

/ó ne mere dost, ram gopal./
Compare /é mere dost, ram gopal, ne./
/mere dost, ram gopal/ is such a group of closely related
words that act as a single unit, even if it does constitute more than half the sentence.

LESSON TWELVE

A Legend

- l. /ik wera di gel c.
- 2. guru nanek te merdana kise pind gee.
- 3. ótho dra loka ne óna da bera ader kita.
- 4. guru ji ne krá.
- 5. é prnd vjjer jac.
- 6. phir guru ji te merdana dusre pind gee.
- 7. óthő dza loka ne óna da bera nzrader kita.
- 8. guru ji ne esis ditti.
- 9. é pind wesda reé.
- 10. nerdane ne pucchia.
- 11. é kiő?
- 12. guru ji ne uttor ditta.
- 13. je cenge lok vjjer jange,
- 14. tã jītthe wi jánge, apni cengīzi nal læ jánge.
- 15. pare lok apne pind wic i ran ta cenga e./
- This is typical of the legends that abound in Panjab.

 They are told of every famous man, particularly of religious leaders.

Guru Nanak (1469-1538) was the founder of the Sikh movement.

/Ik wers di gel e./, literally 'It is the happening of one time,' is a conventional opening for tales and legends.

是一个对外的一种是不是一种的

Translation

- 12.1 1. Once upon a time.
 - 2. Guru Nanak and Mardana went to a certain village.
 - 3. The people of that place paid them much respect.
 - 4. The Guru said,
 - 5. "May this village be scattered."
 - 6. Later the Guru and Mardana went to another village.
 - 7. The people of that place treated them very disrespectfully.
 - 8. The Guru blessed them,
 - 9. "May this village prosper."
 - 10. Mardana asked,
 - 11. "Why is this?"
 - 12. The Guru gave answer,
 - 13. "If good people will scatter,
 - 14. Then wherever they will go, they will take with them their goodness.
 - 15. But it is better for bad people to remain in their own village."

Grannar

have given you a number of hints at Panjabi grammar.

You have seen, for example, that certain nouns have different forms for singular and plural (e.g. /sentra sentre/) and others are alike (e.g. /emb emb/). It is now time to organize some of these facts. If this can be done it should make clear some of the underlying principles of Panjabi sentence structure, and help

greatly as you try to got a further command of the language.

When such facts are systematically presented, we call
it "grammar." Appricans are often conditioned to think of
grammar as nerely a long list of definitions and a number
of rather pointless rules. That is a mistake. The
terminology is really rather unimportant and formal
definitions are often beside the point. Rules are much
less important than understanding.

A few technical terms will have to be used, of course. But do not worry about their definitions. Instead, try to see the patterns that call forth the terms. Check back through past dialogs and pattern practices. You will find many examples of every principle that is mentioned in the grammar notes. The notes will, for the most part, nerely systematize things that you already have some informal acquaintance with.

There is one very important reason for calling your attention to grammatical patterns. That is, many of them are quite different from English patterns. They will be hard to master unless you see how they are different.

Not everything in Panjabi is obviously logical, any more than is the case with English. However, many of the patterns are much more reasonable when you are able to see their organization in Panjabi terms rather than in English. The grammar notes are designed to call your attention to the system of Panjabi grammar and to show how many of the patterns fit together.

98

Panjabi expresses certain relationships by means of postpositions. These are words like:

/wic/ 'in' /nal/ 'with'
/to/ 'from' /da/ 'of'
/nu/ 'to' /ne/

All of these have occurred in past lessons, some of them many times.

"Translations" have been given for five of the six. With any kind of word, one-word "meanings" are notoriously treacherous. With postpositions they are worse than average. Sentences containing /wic/ can often be translated by sentences containing 'in.' This is probably more often the case than not, but there are instances where 'in' simply will not work. So to say "/wrc/ means in'" can be most misleading. With some others, the situation is even worse. Probably more sentences with /nu/ can be translated by sentences with 'to' than with. any other English word. 'To,' therefore, is probably the best one-word "translation" for /nu/. But there are very many ways in which sentences containing /nu/ can be translated, and the use of 'to' is only one of the many. 'To' is unsatisfactory in more instances than it is satisfactory. We gave it merely because nothing is better.

With /ne/, the problem is so difficult that it is certainly better not to attempt to give any single-word "meaning" at all. That does not mean that we can give no guidance on the use of /ne/. It is used in very specific ways, and it can and should be described. But

a translation is not a workable way of describing them.

/ne/ is used in certain very definite places in certain

specific Panjabi sentence patterns. Those patterns can

be described. This grammatical description will say

everything that it is really worthwhile to say about the

use of /ne/. A "translation" will be able to add nothing

at all.

Similarly with /nu/ a grammatical description of cortain patterns will tell us a great deal more than any translation as 'to.' Indeed, it will tell us everything correct of what the translation might tell us.

With any "small words" like /ne/ and /nu/ the important thing is the patterns in which they are used. These will become clear in due course—perhaps you have already surmised a great deal of them. The translation is unimportant.

Postpositions are used in several ways. The most important one is immediately following a noun in such a way that the noun and the postposition form a phrase. That is, they form a unit—a subassembly—which operates as a single entity in larger patterns. This is true of all these postpositions. The choice from the list is largely a matter of the relationship of this phrase to other words in the sentence.

For example, /da/ usually relates to another noun.

Usually the phrase with /da/ precedes the other noun.

It thus works very much like English '-'s,' which also follows nouns, and joins them to following nouns.

12.5

/ram da pind/ 'Ran's village'

If we translate /da/ by 'of' (and this is a common practice), we must remember that the order is entirely different:

/ran da pind/ 'the village of Ram'

12.6 /da/ is unique among Panjabi postpositions in that it agrees with the following noun in much the same way as does an adjective.

/non da sentra/, 'Mohan's orange'

/cenga sentra/ 'a good orange'

/mon di narengi/ 'Mohan's orange'

/cengi narengi/ 'a good orange'

/nón de sentre/ 'Mohan's oranges'

/cenge sentre/ 'good oranges'

/none dia narengia 'Mohan's oranges'

/cengiã narengiã/ good oranges!

12.7 Before postpositions, some nouns have a distinctive form.

/munda/ the boy'

/numde da dost/ 'the boy's friend'

/nunde/ 'boys'

/numdra da dost/ 'the boys' friend'
These special forms are traditionally referred to as being in the oblique case. It is convenient to label all forms occurring in this position, even when they are not visibly different from the nominative.



On this basis, most nouns are described as having four important forms. Actually no more than three of these are ever visibly different. All feminine nouns follow one pattern. Masculine nouns follow two, one for all masculine nouns ending in /a/ in the singular nominative, and one for all others. The following are typical exemples:

•	nasculine I	nasculine II	feminine
•	boy!	washerman!	'girl!
nominative singular	/nunda	tòb1	ku <u>r</u> i
oblique singular	n u<u>nd</u>e	tòbi	kuri
nominati ve plural	nunde	tòbi	kuriã
oblique plural	n <u>und</u> ıã	tòbiã	ku <u>r</u> iã

Jf you will go over the naterial you have learned you will find examples of singulars and plurals, nominatives and obliques, and all three types of nouns. Seeing or hearing them in use will often tell you which group any noun belongs to.

Pattern Practice

12.9 ran prind gra. Ran went to the village.

sita prind gei. Sita went to the village.

numde prind gee. The boys went to the village.

kuria prind geia. The girls went to the village.

12.10 guru ji ne esis ditti. loka ne ken kita. sewal kita. nerdane ne

nerdane ne gel kiti.

nundza ne ador kita.

kuriã ne nirader kita.

12.11 prnd dra loka ne ader The village people were kita.

> pind dia kuria ne ken The village girls worked. kita.

món de dost ne utter ditta.

nón dia dosta ne ken kita.

The Guru gave blessings.

The people worked.

Mardana asked a question.

Mardana said.

The boys treated them with respect.

The girls treated them with disrespect.

respectful.

Mohan's friend said.

Mohan's friends worked.

12.12 món da kèr pind wic e. Mohan's house is in the village.

> ne. Ram's friends are in the city. ran de dost sar wic mirze dia ciza ker wic Mirza's things are in the house. ne.

óda saikel kalıj wic e. His cycle is in the college.

12.13 ó kuri nal **81.**

ó mere na<u>l</u> si.

nundia nal batha si.

ó kuria nal bathi si.

She was with the girl.

He was with me.

He was sitting with the boys

She was sitting with tho girls.

12.14 ján emrika tö c.

ó dilli tö aia.

nunde penjab tö ac.

é pakistan tö aiä.

John is from America.

He came from Delhi.

The boys came from Panjab..

They came from Pakistan.

The verb /ker/ 'do,' with its present tense /kerda e/
and the past /kita/ occurs very frequently in phrases with
a noun, e.g. /kem/ 'work.' These phrases often have
idiomatic meanings and should be thought of as units.





LESSON THIRTEEN

Diwali

- 13.1 1. /drwali saro paret wic menai jandi e.
 - 2. Ade nal sral di rut suru hundi e.
 - 3. lok apne kera nu saf kerde te sejonde ne.
 - 4. helwai newiā methraiā kedde ne.
 - 5. jelebiã, pere, leddu, kelakend, berfi, séb ku, benonde ne.
 - 6. chote numde petake lei phirde ne.
 - 7. diwali di rat nu ker ker dip mala hundi e.
 - 8. séb pase beriã ronkã hundiã ne.
 - 9. keinde ne.
 - 10. es din ram cender ji sita nu wapes læ ke ejúddia ac sen.
 - 11. drwali us khuši wro menai jandi e./
 - Diwali is a celebration of Hindu origin, but for many people of little religious significance, and generally celebrated by all communities.

The Ramayana is the legendary history of the kidnapping by Ravana of Sita, wife of Rama, and her eventual
rescue and return. Throughout India this is probably
the most widel, familiar story. It is less often told
in Pakistan, but many of the incidents are nevertheless
widely known.

Rama is known by a number of different names. /ram

originally small clay lamps were used, but recently candles or electric lights have tended to supplant them.

Translation

- 13.1 1. Diwali is celebrated all over India.
 - 2. With this the winter season begins.
 - 3. People clean their houses and decorate them.
 - 4. Confectioners make fresh sweets.
 - 5. /jelebia, pere, leddu, kelakend, berfi/, they prepare everything.
 - 6. Small boys carry firecrackers.
 - 7. On the night of Diwali in every house lamps are lit.
 - 8. Everywhere there are great celebrations.
 - 9. It is said
 - 10. On this day Rana brought Site back and cano to Ayuddia.
 - 11. Diwali is colobrated in this joy.

Grannar

a number of patterns. Most of then contain a verb phrase and a subject. They may also contain a number of other elements. The verb phrase may consist of a single word or of several. Similarly, the subject may consist of one word or many. After the verb phrase and the subject, the most frequent sontence element is the object. This also may consist of any number of words.

subject

object

vorb phrase

4 helwai

newia nethraia kedde no.

6 chote numde

pa<u>t</u>ako

lei phirde ne.

contrary to English conventions, the subject is commonly omitted. In this instance it is generally indicated to be identical with that of the preceding sentence:

5 [helwai]

séb kuj

benonde ne.

In English this would generally be indicated by using a pronoun for the subject.

tense. The examples just above are of this kind. The mark of the present tense is a suffix (/-da/ or /-nda/) followed by an auxiliary (commonly /e/ or /ne/). This always agrees with the subject. In fact the subject can be identified as that part of the sentence with which the present tense verb phrase shows agreement.

- 4 helwai (masc. plur) kéd-de ne.
- diwali (fom. sing.) ja-ndi e.
- 8 ... beriã ronkã (fen. plur) .. hu-ndiã no.
- 13.6 There are two sets of auxiliaries in Panjabi. Both are given here, though only the first is used in the present tense:

singular

first person	ã	88
second person	ð	. 88
third person	•	81



plural

The suffix used in the present tense is /-da/ after consonants, and /-nda/ after vowels. It agrees with the subject in exactly the same way as do adjectives. The following are the forms of the present tense for two verbs. Pronoun subjects are given.

nasculine

/mæ janda ã./ 'I go.' /mæ kerda ã./ 'I do.'

/tũ janda ẽ ./ 'You go.' /tũ kerda ẽ./ 'You do.'

/o janda e./ 'He goos.' /o kerda e./ 'He does.'

/esī jande ã./ 'We go.' /esī kerde ã./ 'We do.'

/tusī jande o./'You go.' /tusī kerde o./ 'You do.'

/o jande ne./ 'They go.' /o kerde ne./ 'They do.'

feminine

- /ms kerdi ã./ 'I go.' /ms kerdi ã./ 'I do.'

 /tũ jandi ẽ./ 'You go.' /tũ kerdi ẽ./ 'You go.'

 /ó jandi e./ 'She goes.' /ó kerdi e./ 'She does.'

 /esī jandiã ã./ 'We go.' /esī kerdiã ã./ 'We do.'

 /tusī jandiã o./'You go.' /tusī kerdiã o./ 'You do.'

 /ó jandiã ne./ 'They go.' /ó kerdiã ne./ 'They do.'
- The forms with /tū/ are related to sentences like /já khú tổ pani lià./ As such they are seldom used in speaking to a chance acquaintance, or in most of the situations where you will find yourself in Panjab.

/tusi/ is preferred even when speaking to a single porson. It remains grammatically plural, of course. /tusi/ is related to sentences like /jáo khú to pani liào./
(See 11.18) That is, /tusi/ is used in the same situations as /jáo/ and /tű/ in the same situations as /jáo.

Pronunciation

The present tense gives rise to centain sequences of consonants that are difficult for English speaking people. The following are examples. They have been given in the masculine singular form. It will be useful to practice then in the other forms also. They can all be practiced in such a context as /ó e./ or /d ne./

/kédda cérda cetda uthda

udda kérda ketda nethda

wédda pérda putda nathda

khédda rurda kutda bæthda/

Pattern Practice

13.10 lok ap<u>n</u>e kèrã nu saf The people clean their houses. kerde ne.

orta apne kèra nu The women decorate their sejondia ne. houses.

oret apne ker nu saf The woman cleans her house. kerdi e.

ó nere kèr nu saf He cleans ny house. kerda e. 13.11 diwali nal sial di rut The winter season starts with Diwali. šuru hundi e.

> san nu khéd suru hundi. The game begins in the evening. . ⊖.

rat nu dukan bend hundi The shop closes at night.

rat nu dip mala hundi e. At night lamps are lit.

13.12 mela us khuši wio menara The festival is celebrated on account of that janda e. happiness.

> her sal diwali menai Diwali is celebrated every year. jand1 e.

bot mele menae jande ne. Many festivals are celebrated. id pakistan wic monai Id is celebrated in Pakistan. jandi e.

13.13 ó roti khande ne. esī šár celle ã. tusī ki pinde o?

They are eating their dinner. mæ kér wrc bætha ã. (I am sitting in the house. We are going to the city. What are you drinking?

13.14 ó roti khandia ne. mæ ker wie bæthi a. esī šær celliã ã. tusī ki pindiā o?

They are eating dinner. I am sitting in the house. We are going to the city. What are you drinking? I was drinking toa. We were eating dinner. You were playing there. They were working.

13.15 næ cá pinda sã. osī roti khande sã. tusī óthe khódde so. o ken kerde sen.

LESSON FOURTEEN

Id

- 14.1 1. idã do hundiã ne.
 - 2. Ik choti te Ik weddi.
 - 3. choti id da moza zrada i e.
 - 4. é id roze khetem hon te ondi e.
 - 5. pichle sal id wale drn næ lor wic sa.
 - 6. jedő newa cen céria,
 - 7. lokā ne ik dusre nu nubarkā dittiā.
 - 8. dusre din terke uth ke loka ne newa kepre pae.
 - 9. admi mesjid wic nemaz pérn cele gee.
 - 10. te orta ker refa.
 - 11. gvándiã ne ik dusre nu sewiã peka ke dittiã.
 - 12. sare becciã nu idi mili.
 - 13. kera de noker-caker wi idi læn ae.
 - 14. dakie nu wi idi mrli.
 - , 15. kei lok baga wic sær kern cele gee.
 - 16. kei thawa te id de mele legge.
 - 17. lòr wic bera wedda teru da nela legga.
- 14.2 6. jedő newa cen cérda e,
 - 7. lok ik dusre nu nubarka dende ne.
 - 8. duse din terke uth ke newe kepre ponde ne.
 - 9. admi mesjid wic nomaz pern cele jande ne.
 - 10. te orta ker reindia ne.
 - ll. gvándi ik dusre nu sewiã peka ke dende ne.
 - 12. sare becciã nu idi mildi e.

- 13. kara de nokar-cakar wi idi lan onde ne.
- 14. dakie nu wi idi mrldi e.
- 15. kai lok bagã wic sær karn cele jande ne.
- 16. kei thawa te id de mele legde ne.
- 17. lòr wic bera wadda téru da mela legda e.

Notes

Muslim calendar in which fasting is enjoined. Because the calendar is lunar, it comes at a different time in our solar calendar every year. Id comes at the end of Ramadan when fasting can be discontinued. In the description Ramadan is not mentioned directly, but /roze khetem hom/ 'when the days have ended' is a reference to it.

/sewia/ is a sweet dish made of a kind of noodles. It is made at other times also, but it is especially associated with Id.

/idi/ is some small gift given at Id.

/teru/ is the name of the fair held on the second day of Id.

Panjabi often forms compounds consisting of a common word and a similar but slightly different word. The latter may be a word used elsewhere, or just something suggested by the first. /noker-caker/ is an example.

It can perhaps be translated as 'servants and peop?'s like that.' /pani tani/ means something like 'water and things.' Such forms are more common in less formal

Translation

- 14.1 1. There are two Ids.
 - 2. A small one and a great one.
 - 3. The small one is the more interesting.
 - 4. Id is held when the days [of fasting] have come to an end.
 - 5. Last year I was in Lahore on the day of Id.
 - 6. When the new moon arose,
 - 7. the people greeted each other.
 - 8. The next day the people got up early in the morning and put on new clothes.
 - 9. The men went to the mosque for prayers.
 - 10. And the women remained at home.
 - 11. The neighbors cooked and gave /sewia/ to each other.
 - 12. /idi/ was given to all the children.
 - 13. The servants of the household also came to receive
 - 14. The postman was also given /idi/.
 - 15. Some of the people went to the parks for a stroll.
 - 16. At several places, Id fairs were held.
 - 17. In Lahore, a great /toru/ fair was held.
 - 14.2 6. When the new moon comes up,
 - 7. the people give each other greatings.
 - 8. On the second day, after they have gotten up early, they put on new clothes.
 - 9. The men go into the mosque to recite prayers.
 - 10. Put the women stay home.

ERIC

- 11. The neighbors cook /sewia/ and then give them to each other.
- 12. Small gifts are given to all the children.
- 13. The household servants also come for gifts.
- 14. The postman also gets gifts.

14.6

- 15. Some people go to take walks in the parks.
- 16. Id fairs are held at many places.
- 17. In Lahore a great fair is held for the second day of Id.

Panjabi, and sometimes serve to signal that informality.

/mubarka/ is the plural of /mubarok/, a common word of greeting among Muslims. The formation is comparable to /orta/ 'women,' plural of /oret/ 'woman.'

Grammar

In Lesson Thirteen, there was a description of a familiar festival, Diwali. This used verb phrases in the present tense. Written in this way, it describes the customary activities at Diwali. In 14.1, another Panjabi festival is described. This starts out in much the same way. Sentences 1 to 4 give some general information about Id. All this applies equally well to Id in any year. Sentence 5, however, singles out a specific celebration of the festival, that in the preceding year, and let us know that the speaker is an eye-witness of the event. The rest of what he says tells about the specific

things that happened that year in Lahore. From sentence 6 onward, the narration makes use of the past tense, the usual type of verb phrase for relating a story of a past eccurrence.

If sentence 5 is omitted, the general description might be continued in the present tense. In this case the remainder would take the form shown in 14.2. If told in this way, it is a description of Id in general without any specific reference to any single celebration. Present tense is the most usual form for description, as opposed to narration.

The two forms have been given so that the differences between the two tenses, both in form and in use, can be seen. The two should be carefully compared, sentence by sentence.

14.7

ERIC

The marker of the past tense is a suffix which in the masculine singular takes the form /-a/. This shows agreement in much the same way as do adjectives. Thus, the verb phrase in sentences 17 is /legga/, masculine singular to agree with /mela/. In 16 it is /legge/, masculine plural to agree with /mele/. In some other context, the same verb might appear as /leggi/ or /leggia/.

That part of the sentence with which the present tense verb form agrees we have called the subject. If you compare the sentences of 14.2 with those of 14.1, you will see that the past tense verbs sometimes also agree with the subject (as in 6, 9, 10, 12, 13, 14, 15, 16, 17). But sometimes they agree with the object (as in 7, 8, 11). The pattern is, thus, different from that

with the present tense. It is convenient to take the patterns of the present as standard and contrast those of the past with them.

14.8 In some cases, when a sentence is changed to the past tense /ne/ is inserted after the subject. In other cases the subject is unchanged.

If /ne/ is not used, the past tense verb agrees with the subject: (Examples are taken from 12.1.)

2 /guru nanek te merdana kise pind gee./
Compare /guru nanek te merdana kise pind jande ne/

If /ne/ is used, the past tense verb agrees with the object, if there is one.

12 /guru ji ne utter drtta./
Compare /guru ji utter dende ne./

7 /loka ne ader kita./
Compare /lok ader kerde ne./

In 12 /ditta/ is masculine singular, agreeing with /utter/.

/dende ne/ agrees with /guru ji/, being masculine plural

for respect. In 3 /kita/ is masculine singular, agree
ing with /ader/. /korde ne/ is masculine plural, agree
ing with /lok/.

(/ne/ in/kerde ne/ is the auxiliary, quite different from /ne/ in /loka ne/. The two should not be confused, since they are used in very different places in sentences.)

If /ne/ is used the verb cannot agree with the subject. If there is no object with which it would agree, the verb is always masculine singular.



/mordane ne pucchia./

/pucchia/ is masculine singular because there is no object. /puchda e/ agrees with /merdana/.

Before /ne/ (a postposition) a noun must be in the oblique case. Compare /merdane/ with /merdana/ and /loka/ with /lok/ in the examples just given. /guru ji/ in sentence 12 is also oblique, but /guru/ is one of the many nouns in which there is no visible difference between the two cases in the singular.

- 14.9 No hard and fast rules can be given as to when /ne/
 is used and when not, except that it is only used with
 past tense verbs, and only when the verb is third person.
 In some sentences /ne/ is never used. In some there is
 some variation. In others it is always used. It is a
 fairly safe rule to use /ne/ in all sentences that contain an object. But better than any rule is observation
 and practice. You have already learned many sentences
 with past tense verbs. They can provide a useful model.
 As you learn more, the usage will gradually become
 familiar.
- 14.10 Past tense verbs may sometimes be followed by an auxiliary. The difference in meaning is subtle. Sometimes the auxiliary makes the time a little more definite. When the auxiliary is /a/ it sometimes fuses with the verb. A few sentences that have appeared in dialogs have contained this construction. For example /kha ke axa./

'have just eaten.' in 4.2. This is shortened from /kha ke ara ã./ Do not use this construction except where you hear it. This note is given only to explain certain sentences which you learned earlier.

14.11 There are two sets of third person pronouns, both of which have occurred repeatedly in the lessons. /é/ refers to the nearer, and /ô/ to the more remote. They are, therefore, sometimes equivalent to 'this' and 'that' respectively. However, in most instances they are best translated by 'he,' 'she,' or 'it.' There is no visible difference in gender. Verbs used with these pronouns may show either masculine or feminine forms:

/ó gra./ or /é gra./ 'He went.'
/ó gei./ /é gei./ 'She went.'

/6/ is the commoner of the two, and is used when no point is to be made of the difference between nearer and more remote.

When /ó/ or /é/ precede /ne/ they are combined into one word:

/óne ditta./ or /éne ditta./ 'He gave.' or 'She gave.'

14.12 /ó/ and /é/ are also used for plurals. In this case they must be translated 'those,' 'these,' or 'they.'

/ó goe./ or /é goe./ 'They went.'

/ó goiã./ /é goiã./ 'They went.'

When plural, /o/ and /e/ take different forms before /ne/:

/ona ne ditta. / or /ena ne ditta. / They gave. / /ona / and /ena / are normal plural oblique forms, and are used with other postpositions as well.

In the singular, /o/ and /e/ combine with two other postpositions to form single words. That is, the pronoun and the postposition have only a single tone between them.

'Mohan gave it to him. /mon ne onu drtta./ 'Mohan gave it to her. Sohan gave it to him. /són ne énu ditta./ Sohan gave it to her. 'Ram gave it to them.' /ram ne óna nu ditta./ Beg gave it to them. éna nu ditta./ ne /beg 'his house' or 'her house' /óda ker/ 'in his house' (oblique) ker wic/ /óde 'his tea' or 'her tea' cé/ /ódi 'their house' da kor/ /ona 'his village' /éda prnd/ 'their village' /éna da pind/

Pattern Practice

14.14 mm odő lòr wic sã. At that time I was in Lahore.

esī odő kèr wic sã. At that time we were in the house.

pichle sal ő dilli wic last year he was in Delhi.

si.

id wale din ó pakistan On the day of Id they were in Pakistan.

pone.

14.15 proble sal nowe kopre Last year new clothes were made.

odo ó kore te cária,

At that time he was getting up on the horse.

odő ó kòre te si.

At that time he was on the horse.

jedő newa kor benia, dilli wic sã.

When the new house was built, I was in Delhi.

14.15 lokã ne nubarkã dīttiã. mere gvá<u>nd</u>i ne sewiã drttiã.

The people gave greetings. My neighbor gave /sewia/.

gvándiã ne berfi ditti. óna no sewiã pekaiã

The neighbors gave /borfi/. They cooked /sewia/.

lok nemaz pérn cole goe. The people went to say prayers. 14.16 admi ken kern cele gee. The men went to work. orta sær kern coliz geia. The women went for a stroll. munde futbal khedon cole The boys went to play football. g99.

14.17 mm ode dost nu milia. I net his friend. She met Mohan. ó món nu mili. ódrã beccrã nu idi mrli. His children were given /idi/. ona dia beccia nu leddu /loddu/were given to their children. mile.





LESSON FIFTEEN

Lohri

- 15.1 1. /jonweri wie ló<u>r</u>i áegi.
 - 2. sare nunde kuria ikotthe ho ke git gouge.
 - 3. kôro kèri je ke lóri méngonge.
 - 4. lok ona nu phulle rioria denge.
 - 5. kei gur dia pelia wi dende ne.
 - 6. lóri di rat nu og bali jáegi.
 - 7. oddi rat tal munde kuria necde te gende range.
 - 8. wodde kol bæthe wekhde range.
 - 9. sare khušiā menonge.
 - 10. es tera hesdia gondia lori di rat leng jaegi./
- 15.2 1. jonwori wie lori ondi e.
 - 2. sare munde kuriã Iketthe ho ke git gonde ne.
 - 3. kôro kôri ja ke lóri mengde ne.
 - 4. lok one nu phulle rioria dende ne.
 - 5. kei gur dia pelia wi dende ne.
 - 6. lóri di rat nu og bali jandi e.
 - 7. Addi rat taï munde kuria nacde te gonde reinde ne.
 - 8. wodde kol bæthe wekhde reinde ne.
 - 9. sare khušia menonde ne.
 - 10. es tera hesdra gondra léri di rat long jandi e.

/ponjāb/

- 15.3 ll. penjāb krsanā da des e.
 - 12. éthő diã zominã boriã zerkhez ne.
 - 13. to lok bere menti ne.
 - 14. hel wonde te kanka bijde ne.
 - 15. rojwī roti kha ke penjāb de kīsan tekre reinde ne.
 - 16. melia wic ja ko penjabi gébru pengra ponde ne.
 - 17. sawıã wic kuria khúa te ja ke pinga cutdia ne.
 - 18. munde kebeddi khedde ne.
 - 19. kei thawa te kol hunde ne.
 - 20. wedde ho ke kei munde foj wic perti ho jande ne.
 - 21. panjābi kīsan khú wonde te pani londe ne.
 - 22. es tera ó kheta wic rújje reínde ne.

Usage Notes

15.4 /gur/ is the dark brown sugar produced by simply boiling down sugar cane juice. It usually appears as large solid cakes.

/riori/ is a confection made of /gur/ and sesame seeds.

- certain pairs of words that are conventionally associated are commonly joined by mere juxtaposition without /te/ 'and.' There are three examples in 15.1:
 /numde kuriā/ 'boys and girls,' /phulle rioriā/ 'popcorn and /rioriā/,' /hesde gonde/ 'laughing and singing.'
- 15.6 /pengra/ is a dance for men only. It is common only in rural areas.

The traditional Hindu calendar has twelve months in the year. It is selar like the Western calendar, but the divisions do not coincide. The month of /sawon/falls in July and August. There are four Sundays in the month, each known as /sawa/. There is a small /mela/ on each of these in most villages. /sawia wic/ means literally on these festival days, but sometimes is used less definitely of the whole month. Swinging is a traditional part of these festivals. Everyone is expected to swing at least once, but, of course, it is the younger people that make the most of it.

/kebeddi/ is a game played by two groups of boys.

One boy crosses over to the other side, tags someone and tries to escape to his own side of the line. His opponent tries to hold him. All this is done during one breath, the player saying /kebeddi, kebeddi .../ as long as he can. It may be played at any time of the year, but is commonest in /sawen/. At this time the crop has been harvested, the land plowed, but not yet planted. /kebeddi/ is played in the fields in connection with the /sawā/ festival.

/kol/, wrestling matches, are also especially common at this same season. It is the slack season in farm work.



Translation

- 15.1 l. In January Lohri will come.
 - 2. All the boys and girls will gather together and sing.
 - 3. Going from house to house they will ask for lohri.
 - 4. The people will give them popoorn and /rroris/.
 - 5. They will also give some cakes of /gur/.
 - 6. On the night of Lohri, a fire will be lit.
 - 7. The boys and girls will go on singing and dancing until midnight.
 - 8. The older people will sit nearby and watch.
 - 9. Everybody will be happy.
 - 10. In this way, the night of Lohri will be passed in laughing and singing.
- 15.3 11. Panjab is a land of farmers.
 - 12. The land is very fertile.
 - 13. And the people are very hard working.
 - 14. They plow and plant wheat.
 - 15. Because they eat rich food, the farmers of Panjab are strong.
 - 16. When they go to a fair, the Panjabi young men dance the /pengra/.
 - 17. In the month of /sawen/ the girls go to the well and swing on the swings.
 - 18. The boys play /keboddi/.
 - 19. In various places they have wrestling matches.
 - 20. When they grow up, many of the boys enlist in the army.
 - 21. The Panjabi farmers operate the wells and lead the water [over the land].
 - 22. In this way they are kept busy in the fields.



Granmar

- For comparison, the same description has been repeated in 15.2 in the present tense. The latter is a much more usual form of presentation. The future tense verbs will be seen always to agree with the subject, that is with the same noun phrase as the present tense verb.
- 15.8 The forms of the future tense are as follows:

'go' .	'say'	'remain'
	,	
jáunga	bólunga	reúnga
jáenga	bólenga	réwenga
jáega	bólega	réwega
jáwange	bólange	réwange
jáoge .	bóloge	ráwoge :
já <u>n</u> ge	bóle <u>n</u> ge	rænge
jáung i	bólungi	roung1
jáeng i	bólengi	riwengi
jáogi	bólegi	rówegi
jáwangiã	bólangiã	réwangiã
jźcaiã	bólogiã	rówogiã
já <u>ng</u> iã	bólo <u>ng</u> iã	réngiã
•	jáunga jáenga jáega jáwange jáoge jánge jáungi jáengi jáengi jáengi jáengi	jáunga bólunga jáenga bólenga jáega bólega jáwange bólange jáoge bóloge jánge bólenge jáungi bólengi jáengi bólengi jáengi bólegi jáwangiā bólangiā jácaiā bólogiā

There is no need to memorize these lists. They are given primarily to explain the forms that have appeared from time to time in this and past lessons. Note that the feminine forms are exactly like the masculine except

that /-i/ and /-ia/ are substituted for /-a/ and /-e/.

The construction with /ke/ that appears in sentences 2, 3, 15, 16, 17, and 20 is one that has occurred before. It has been translated in a wide variety of ways, and still others are possible. Translation, therefore, may be even less helpful than usual.

This construction always indicates that one action follows after another. The first is viewed more or less as an attendant circumstance.

/pi ke ara./(3.2) I drank just before I came. //
/crri ne khrcri rfn ke kha lei./ (11.1)

'After the sparrow cooked

the /khrari/ she ate it.'

/kã pani læ ke ara./ (11.1)

The crow got water and came.

The parallelish can be shown by a rather forced translation:

'I, having drunk, came.'

The sparrow, having cooked /khrcri/, ate.

'The crow, having got water, came.'

They, having gone from house to house, will ask for /lori/. (15.1)

15.10 The construction ends with a verb stem (that is a verb without any tense marking suffix) followed by /ke/.

There may be other words, most frequently objects. If this construction is removed, the remainder of the sentence generally is quite acceptable.

/cIrl ne kha lei./ The sparrow ate.



veniently thought of as the base from which all other verb forms can be made. Various endings can be added to it. When this is done, many verb stems make no change at

all. Others make only very minor changes.

All verb stems with normal tone change to high tone in the future. This is the only change for many. /cup/suck' is an example of this sort. The present tense is /cupda e/p the past tense is /cupia/, the future is /cupunga/.

Other changes are minimal. In /bol/ 'say,' some forms have /1/: /bolda e/, /bolra/, /bólunga/. /bol/ was selected in this lesson to illustrate the most simple and regular set of future forms.

remain' has /reinda e/, /riá/, /reinga/, and the stem does not remain the same throughout the future. This verb was selected to illustrate the extreme of complexity in the future. It is not irregular, however, as other stems ending in /m/ are subject to all the same changes. An example is /lm/ 'take' with /leinga/, léwega/, /lánge/ and all other future forms parallel to those of /rm/. The present and the past are /leinda e/ and /lia/.

One verb stem is very irregular, changing completely in the past. /ja/ 'go' has the forms /janda e/, /gra/, /jaunga/. But the only irregularity is in the past."

That is no trouble, because the verb is so frequent that it is quickly learned.

ERIC

- regularities, but really are not. For example, if we take /bólange/ 'we will speak' as a model, we might expect /jánge/ 'we will go.' 15.8 lists /jáwange/. This is perfectly regular. There are a few regular patterns that apply when certain combinations of sounds would occur. One is to insert /w/ between two /a/. These are puzzling at first, but will quickly become natural and automatic.
- is in the past tense form /gia/ 'went.' (Note that this is the one really strange past tense in English too!)

 There are a number of other past tense forms that are unpredictable, though not as strange as /gia/. Most of these are very common verbs: /de/ 'give' /ditta/, /ker/ 'do' /kita/, /rfn/ 'cook' /rfdda/, /kha/ 'eat' /kháda/, /pi/ 'drink' /pita/. That is not the whole list, but it is not really a very long one. Most of them you will learn fairly soon.

Pattern Practice

15.14 munde kuria sekul nu The boys and girls walk to

ture jande ne. school.

kISAN kheta nu cele gee. The farmers went to the fields.

ó kél éthe a jánge. They will come here tomorrow.

oret ne khú he ja ke The woman went to the well

pani lia. and got water.

ERIC

15.15 lok ona nu lori denge. The people will give them lohri.

> mirze ne beg nu pænsil Mirza gave Beg a pencil. ditti.

kısan lokã nu kherbuze dende ne.

lok ona nu idi de ka khus hunde ne.

The farmers are giving the people melons.

The people gave them /idi/ and were happy.

15.16 krsan kél bốt kem kérega.

> pi<u>nd</u> diã ortã ne korã nu saf kita.

> wedde lok bag wic sær karde na.

Tomorrow the farmer will work hard.

The village women cleaned the houses.

The older people are walking in the park.

orta ne kera nu saf ker The women, having cleaned the houses, cooked /dal/. dal riddi. ke

15.17 óne col rín ke kháde. She cooked and ate rice. ó mitthe col rínnegi. orta roz dal rindia ne. The women cook dal every day. bano ne bergani riddi. Bano cooked /bergani/.

She will cook sweet rice.

15.18 ram roti khanda e. becce sam nu sentre khánge.

ERIC

bešir sekul to a ke roti kháega.

Ram is eating dinner.

The children will eat oranges in the evening.

When Bashir comes home from school he will est dinner.

esī beriā jelebiā khádiā. We ate a lot of /jelebiā/.

15.19 becce dúd pinde ne. Children drink milk. mere dost cá pínge. mundzã kuriã ne šerbet pita.

mæ cá pi ke ker ara.

My friends will drink tea. The boys and girls drank fruit syrup.

After I had tea I came home.

- 15.20 nunde kero keri jande ne. The boys go from house to house. fekir prndo prndi jande Fakirs go from village to · village. ne.
 - ó šáro šári cele gee. They went from one city to another.

LESSON SIXTEEN

Dialog

16.1 delip sing set siri ekal.

ján set siri ekal.

delip sing sunao ji.

ki hal - cal e?

ján séb thik e.

tusi apna sunáo.

delip sing kei din ho gee ne, mi nei pra.

feslã sukkiã peiã ne.

ján nár wic pani neí ala?

delip sing egle hefte aega.

mæ kheta nu cellia a.

mera khú wegda e.

ján célo, mæ wi nal celda ã.

ætkī mekaī biji e kī neí?

delip sing hã, thóri jei, do eker.

baki zemin wic kenk biji e.

khú te thóri jeí sebzi wi lai e.

ján ki ki lara e?

delip sing meter, alu, jemater, keddu te kuj

betaũ.

ján ætkī kherbuze neí bijne?

delip síng hã, ik wíga kherbuziã te terbuzã

lei rekkhra e.

Notes

- /hal-cal/ is another compound like /noker-caker/.

 It means very nearly the same as /hal/, but carries a connotation of less formality.
- The best one-word equivalent for /khú/ would be 'well,' but its meaning is a good deal broader. At one place in the dialog it obviously means the equipment used to draw water up out of the well. This is most likely a Persian wheel, a device consisting of buckets on an endless chain. The machine is operated by animal power. In another place /khú/ obviously means the land right around the well. Dalip Singh says that he has planted vegetables, literally, 'on the well.'
- 16.4 /wiga/ is a measure of land, about half an acre.

Translation

16.1 Dalip Singh /sot siri ekal./

John /set siri ekal./

Dalip Singh Say, how are you?

John Everything is fine.

And you?

Dalip Singh It is several days since it has rained.

The crops are dry.

John Isn't there any water in the canal?

Dalip Singh It will come next week.

I am going to my fields.

My /khú/ is running.

John Let's go. I'll go with you.

Have you planted corn this year?

Dalip Singh Yes, a little, two acres.

Wheat is sown in the rest of the land.

Also, I have planted vegetables near the

/khú/.

John= What did you plant?

ERIC

Dalip Singh Peas, potatoes, tomatoes, pumpkin, and

some eggplant.

John Won't you plant melons this year?

Dalip Singh Yes. I have saved ne /wiga/ for melons

and watermelons.

Grammar

Questions that expect a yes-or-no answer are most commonly formed in exactly the same way as statements, but with a different intonation pattern. Questions of

this kind have appeared in the lessons since the beginning and are certainly familiar by this time.

They may be given a little emphasis, or just varied to avoid monotony, by several devices. One is to add /na/. Another is to add /ki nef/. Both of these are similar in general effect to a number of devices in English, 'isn't it,' 'aren't they,' etc. added at the end of sentences.

/tust célloge na?/ 'You will go, won't you?'
/ó gra si na?/ 'He went, didn't he?'
/cá píoge na?/ 'You will drink some tea,
won't you?'

/ó gra si kr seí?/ 'Did he go or didn't he?'
/tusī áoge kr neí?/ 'Will you come or won't you?'
/óne kem kita si 'Did he work or didn't he?'
kr neí?/

Other types of questions are usually made by means of a number of question words. These are inserted in the sentence in place of some sentence element. Most of them begin with /k/. Among them are the following:

/ki/ 'what?' /é ki e?/ 'What is this?'
/kon ara?/ 'Who came?'
/kida/ 'whose?' /é kida e?/ 'Whose is this?'

.As a subject in a sentence requiring /ne/:
/kinne/ 'who?' /kinne ditta e?/ 'Who gave it?'

ERIC

16.6

```
As the oblique case of either /ki/ or /kon/:
         'who? what?' · /kis munde kol gend si./
/kis/
                                 'Which boy had the ball?'
                       /món kítthe e?/ Where is Mohan?
/kithe/ 'where?'
                                           'Where did he go'
/kfdder/ whither?!
                       /kidder gra?/
                       /kítthő aza?/
                                           Where did he
/kfttho/: 'whence?'
                                             come from?
                        /berfi kiwe e?/
                                           'How is the
         how?
/kiwe/
                                             /berf1/?*
                                           How many are
         how much?
                       /kinne ne?/
/kinna/
                                             there?
                                           'Why did he
/kiő/
          why?
                        /kro kita?/
                                             do it?
                                          When did he
                        /ó kedő aza?/
/kedő/
          when?
                                             come?
```

/kida/ and /kinna/ agree with nouns in that same way as do adjectives.

16.7 Most adjectives agree with the noun in number, gender and case.

'a good orange /eccha sentra/ good oranges' /acche sentre/ 'a good orange' /ecchi narengi/ good oranges /ecchiã narengiã/ in a good house /ecche ker wio/ 'in good houses' /ecchiã kerã wic/ 'in a good street' /ecchi geli wrc/ in good streets /scchiã geliã wic/

ERIC

335 Sometimes when a noun does not clearly indicate the number or case, the adjective will:

/echa emb/ 'a good mango' /odche emb/ 'good mangoes'

Very frequently, especially in colloquial Panjabi, the masculine plural oblique is found with adjectives ending in /-e/. This is a departure from strict agreement. and the form with /-ra/ is always possible, but often a bit stilten.

/ecche kora wic/ 'in good houses'

16.8 There are some adjectives which do not change. /bot/ and Akuj/ are common examples.

/lat sentre/ many oranges /bot narengia/ 'many oranges' /bot prnda wic/ 'in many villages' /kgj munde/ some boys /kuj kuriā/ some girls

£ 16.9 /bet/ and /bera/ are used in ways that suggest translation by 'very.' They are both adjectives, and /bera/ must agree with the noun.

> /bpt secha sentra/ or /bsra secha sentra/ 'a very good orange' /bot ecchi narengi/ /beri ecchi narengi/ 'a very good orange'

16.10 kon ara si khú te? Who were those people who came to the well?

khú te kon ara si? Who came to the well?

kon si tuade nal? Who was that you were with?

kon kon ara? Who were all those people that

came?

16.11 é kídi mokoi e? Whose corn is this? (a field of corn;

ó kídia chellia ne? Whose corn is that? (picked corn)

é kídi e mekei? Whose corn is this?

ó kíde kèr gra si? Whose house did he go to?

16.12 é kiwê ho sekda e? How can this be?

ónu kiwê peta legga? How did he come to know?

ó kiwê ara? What did he come for?

kiwê howe, meinu ki? However it is, what's that to me?

16.13 besir kitthe e: Where is Bashir?

sunder kitthe ais si? Where did Sunday come from?

moti kidder cela gis? Where has Moti gone?

kidder wekhis si? In what direction did you see him?

16.14 óna nu kínne saddra si? Who invited him?

kínne krá si tuànu? Who told you?

tuànu krs ciz di lor e? What thing do you need?

ó krs tarã gra? How did he go? (e.g. by cycle?)

16.15 dilli hali kinni dur e? How much farther is it to Delhi?

kinne woje ne? What time is it?

kinna dúd pawä? How much milk should I pour?

kinne pæse? How much?

ERIC

16.16 krč, ki gol e?
é krč?
moinu ki?
óna nu ki hora?

ERIC

Why, what's the matter?
Why this?
What's it to me? OR So what?
What happened to him?

- 16.17 ó kedő wapes ónge? When will they return?

 ó kedő kerda si? When did he ever do it?

 tű kedő pérenga? When are you going to study?

 ó kedő da cola gra? It is a long time since he left.
- 16.18 kei sal ho gee ne. It has been several years since he of prind nef ara. has come to the village.

 kei hefte ho gee ne. It has been several weeks since I man bezar nef gra. have gene to the bazar.

 kei kem ho gee ne. Several things have been accomplished des drn ho gee ne. Ten days have gone by.
 - 16.19 mekei sukki poi e. The corn is dried up.

 méjjä rejjiä peiä ne. The buffalo are well fed.

 kuriä suttiä peiä ne. The girls are asleep.

 6 onda pia e. He is on his way.
 - 16.20 sari rat khú wogda rrá. The well ran all night.

 pani krtthe wogda e? Where is the water running to?

 ej nár neí wogdi. Today the canal is not running.

 khú egle hefte wégega? Next week the well will be

 working?

LESSON SEVENTEEN

Dial og

17.1 dolip sýng blre, já lzá, éna lai menji.

bira : liaia, bapu ji.

delip sing so ji, batho.

jan eccha.

ej pa<u>n</u>i kítthe lara e?

delip sing kemad nu lara e.

mekei dia chellia khaoge?

ján ji.

delip síng bìre, já kuj chellia pen lza.

cengiã cengiã lad.

bira eccha ji.

delip sing eg bal ke cengi tera pun de.

bira kınnıs punna?

delip sing pun de, penj set.

ján è chellia beria suad ne.

delip sing ha ji.

hor lò, é séb tuàde lei ne.

menji te cengi tera bath jao.

beri thã pei e.

ján koi neí ji.

me thik a.

delip sing bire, ja belda nu hrk a.

khelo gee ne.

bira ma jana, bapu ji.

Notes

During the crop season the men spend a great deal of time out in the fields away from the village center where the houses are built close together. They often have a crude temporary but near the /khú/. But unless it is raining they sleep and visit in the open under the trees.

There is usually a cot or two on which they sit.

Corn is commonly roasted as a snack between meals, especially when someone comes to visit during the season. It is not eaten as a part of a regular meal.

Most of the farm work is done by bullock power. As
the crops mature their chief employment is walking round
and round operating the Persian wheel that lifts water out
of the wells into a ditch that leads it to the fields.

It is commonly the responsibility of the small boys to
watch the bullocks and keep them working. The boys are
also sent on various small errands.

Sikh men generally bear names containing /sing/.

These names are assumed when they become adult. Boys have shorter names. /bira/ will perhaps become /regbir sing/. Similar patterns are found in other communities.

For example, a Hindu boy may be known as /ramu/. Later he may become /ram lal/, /ram cender/, or something of the sort. A Muslim boy known as /mida/ might assume /amed/.

Translation

17.1 Dalip Singh Bhira, go and get a cot for him.

Bhira I'm getting it, Father.

Dalip Singh Come on, sit down.

John h Thanks.

Where is the water going today?

Dalip Singh To the sugar cane.

Won't you have some corn?

John Fine.

Dalip Singh Bhira, go and pick some ears.

Make sure that they are good.

Ehira Yes, sir.

Dalip Singh Make a fire and roast them well.

Bhira How many should I roast?

Dalip Dingh (Roast about half a dozen.

John This corn is very delicicus.

Dalip Singh Thank you.

Have some more. These are all for you.

Make yourself comfortable on the cot.

There's lots of room.

John That's O.K.

I'm fine.

Dalip Singh Bhira, go start the bullooks.

They've stopped.

Bhira I'n, going, Father.

Grammar

17.4 Panjabi has a singular and a plural imperative. The forms are as follows:

;		singular	plural
/boi/	¹speak¹	/bo1/	/bólo/
/pi/	'drink'	/pi/	/pfo/
/ja/	'go'	/já/	/jáo/
/1.0/	'take'	/ls/	/16/

The singular imperative is generally identical with the simple bars stem. In two common verbs, however, it takes high tone, /já/'go' and /khá/'eat.' The plural always has high tone if the bare stem has normal or high tone. In addition it has the ending /-o/. There are a number of forms like /ló/ which seem to be exceptions, but these are contractions from more regular forms /léwo/ 'take.'

Much less frequent is another pair of forms which sometimes indicate a less immediate command.

		singular	plural
/bo1/	'speak'	/bolī/	/bolro/
/ja/	1 go 1	/jaï/	/jaro/

27.5 Commands, or perhaps better requests, can also be expressed by means of the <u>infinitive</u>, the stem plus the ending /-na/ (/-na/ after /r/). These are less strong than commands using the imperative.

/khú nu jana./ Please go to the well.'
The strongest possible command is expressed by the infinitive followed by the future form /pewega/.

ERIC

/khú nu jana péwega./'Go to the well, or else!'

The state of the s

This form should be used very sparingly. It is extremely demanding, and would be quite impolite in most circumstances.

17.6 There is an alternative form of the present tense used only in the first person which is easily confused (by Americans!) with the infinitive. In the last line of the dialog:

/mm jana, bapu ji./ 'I am going, Father.'
Notice that this has the dental nasal, the infinitive
usually has the retroflex nasal.

- 17.7 Something akin to a command is expressed by the following forms: /bólie/ 'let's speak,' /jáie/ 'let's go,' /lefe/ 'let's take,' /céllis/'let's go,' etc.
- 17.8 The second person singular has restricted use. It includes such forms as the singular imperative /já/ and such verb forms as /tű janda ő/, 'you are going,' and /tű jáenga/ 'you will come.' It also includes all uses of the pronouns /tű/ 'you,' /tera/ 'your' etc. These forms are used in speaking to children, to servants, and to particularly close friends of long acquaintance. They are not used in addressing most adults. Instead the plural forms /jáo/ 'go!' /tusí jande o/ 'you are going,' /tusí jáoge/, tuàda/ 'your,' etc. are used.

In the dialog in this lesson, Dalip Singh uses singular forms to his son, Bhira, but plural forms to his visitor, John. This is the usual and only correct practice in such a situation.

17.9 Children, in addressing their elders, are expected to use /ji/ rather frequently. It cannot be translated directly in many cases, but its effect is much the same as the use of 'Sir' and 'Madam' in English. /ji/ is also used, but not quite so frequently, by one adult speaking to another. In this dialog, both Dalip Singh and John use it. By itself, /ji/ is a polite way of expressing ascent or agreement.

/ji/ cannot be used with second person singular forms.
/a ji/ seems very strange, even contradictory. /áo ji/ is
just a little more polite than /áo/.

/ji/ is also appended to the names or titles of respected persons. /bapu ji/ or /ebba ji/ (the latter chiefly among Muslims) is a respectful address to one's father, or to a respected elder in the village. Other senior kin are addressed in the same way: /caca ji/ 'Uncle.' A holy man or a religious teacher is called /guru ji/ 'Master.' In Bharat, M. K. Gandhi is generally known as /gándi ji/; this shows a mixture of respect and affection.

17.10 In speaking of a third person, respect is shown by using the masculine plural. This is the case when speakeding of either men or women. It is quite usual when referring to any one older than the speaker or anyone in any position of dignity whatever. By courtesy the same usage is applied in speaking of most strangers.

ERIC

17.11 The first and second person pronouns with their corresponding possessives are as follows:

first singular /mm/ 'I' /mera/ 'my'
first plural /esi/ 'we' /sada/ 'our'
second singular /tu/ 'you' /tera/ 'your'
second plural /tusi/ 'you' /tuada/ 'you'
The possessives agree with nouns in the same way as adjectives:

/mera sentra/ 'my orange' /meri narengi/ 'my orange'

17.12 All postpositions except /ne/, /nu/, and /to/ are used with the possessive forms of pronouns. The latter are generally masculine oblique.

/mere nal/ 'with me' /sade lei/ 'for us'
/ne/ is not used at all with first or second person. /nu/
and /to/ fuse with the pronouns to give special forms.

For these see 17.14 and 17.15.

Pattern Practice

17.13 ó mere nal khú nu gra. He went with me to the well.

peritem sade kol bætha Pritam was sitting near us.

si.

esī tere nal šár cállange. We will go with you to the city.

ram ne tuade kol one e. Ram will come to you.

beg one wro si. Beg was among them.

mes firoz din nal sã. I was with Feroz Din.

17.14 one meinu phel ditte. He gave me fruit.

bapu ji ne sanu pase Father gave us money.

ditte.

me tainu dúd ditta si. I did give you milk.

óna ne tuànu ki kiá. What did they say to you?

semira ne óna nu seddia. Samira called them.

esî herdial nu dessia si.We did tell Hardial.

me ónu kiá. I spoke to her.

17.15 óne meithó pucchia. He asked me.

besir ne smed to pucchia. Bashir asked Ahmad.

bire ne satho juab mengia. Bhira wanted an answer from us.

beg ne teitho ki mengra What did Beg want from you?

éne tuàtho sumia si. He heard this from you.

mæ óde to pucchia. I asked him.

ram ne óna to kem keraia.Ram had them do it.

17.16 bot eccha ji, esī jane a.Very well, sir, we will go.

phir azo, mæ roti khana a.Come back again, I'm eating

dinner.

phir aro, me roti khani e. Come back again, I have to eat.

mm belda nu hik ona. I am goading the bullocks.





LESSON EIGHTEEN

Dialog

18.1 peritem ker ni jito, caci ji kitthe ne? ó cerkha ketde pee ne. lito te mejo ki kerdi e? periten kor . o nala mdi e. j1to bapu ji kèr a gee ne? peritom kor nef j1, ó hali khú te i ne. jito hel wegde ne. e.j kamıa nu roti celi gei peritem kor hã, wir læ gra si. 11to hun te ponc gra hona. tusI tendur taxa si ej? periten kor hã, asī rotiã tendure laia sen. jito sada tendur hali thik i noi hora. peritem kor sada tendur wéla 1 e. jito éthe la ló. eccha, mæ lroni a ata. poritom kor jito ecchs.

bora ata gúdda e? 18.2 jito hã, sade wi oj hel wegde ne. poritom kor kinne ne? jito trn sade te do gilla deperitem kor lone pange. te do pur tã lito hã, egge i dor ho goi e. peritem kor hali udikde hone ne.

jito ro<u>t</u>iã læ ke ko<u>n</u> jáega? peritem kor mæ i jáwangi.

*

hor te ker koi nef.

Notes

18.3 Puring the busy season the men stay out in the fields which may be some distance from the village center. The women generally stay at home, cooking and doing other housework. Meals are sent out to the men.

It is customary for farmers to help each other with the larger operations. In this instance, the Gill family has sent two plows with bullocks and the plowmen to operate them. Pritam Kaur must feed the whole group. On such an occasion she would prepare a fairly elaborate meal.

/roti/ is a special type of bread baked in small thin discs. Since it is the most usual food in rural Panjab, /roti/ is also used more generally to mean 'meal, dinner.'

Village houses have two kinds of stoves. The /cúla/
is a small mud stove with a sheet of metal on the top.
/roti/ is cooked on the top of the /cúla/. The /tendur/
is a much larger cylindrical structure, open at the top.
It is heated and then /roti/ is baked on the inside. At
the times when the men are busy in the field, the /tendur/
is preferred because it is quicker and easier to prepare
a large quantity. Women from several households commonly
meet together and bake in one /tendur/. This gives cocasion for visiting. The /tendur/, therefore, has much

the same place in the social life of the village women as the /khú/ has for the men.

18.5

ERIC

Short names like /jito/ are generally borne by unmarried girls still living at home. When Jito marries and leaves home, she will assume some longer name, perhaps /surjit kor/. The women in the dialog are Sikhs. /kor/is characteristic in much the same way as /sing/is for the men. In other communities, however, the patterns are often similar. For example, a Muslim girl might be called /sibo/ at home, but becomes /nesib begem/ when she is married.

Pritam Kaur is a married woman from another household, as is evident from her name. Jito uses respect forms in speaking to Pritam Kaur, but not as consistently as she would if Pritam Kaur were a much older woman. Both use respect forms in speaking of the aunt. (Pritam Kaur says /caci ji/; Jito, /ó cerkha ketde pae ne./). Compare the reference to Mejo, presumably another unmarried girl in Jito's family: /ó nala undi e./

When visitors come into the home it is either the older women or the young unmarried girls that speak to them. Particularly if the visitor is a man, the young married women avoid participating in the conversation. Jito's mother, if present, would say very little. If her grandmother were present, she would probably have carried much of the conversation.

Translation

18.1 Pritan Kaur O Jito, where is your Aunt?

Jito She's spinning.

Pritam Kaur And what is Mejo doing?

Jitc She's weaving a /nala/.

Pritam Kaur Has your father come home?

Jito No ma'am, he is still at the well.

Today they are plowing.

Pritam Kaur Has dinner been sent to the workers?

Jito Yes, brother took it.

He must have gotten there by now.

Pritan Kaur Did you heat your /tendur/ today?

Jito Yes, we cooked /rotia/ in the /tendur/.

Pritam Kaur Our /tendur/ is not yet in working order.

Jito Our /tendur/ is not being used.

You are welcome to cook here.

Pritam Kaur All right, I'll bring some flour.

Jito Fine.

18.2 Jito You have kneaded a lot of flour?

Pritam Kaur Yes, with us, too, they are plowing today.

Jito How many?

Pritam Kaur Three of our plows and two of the Gills!

Jito Well then, you will have to do two bakings.

Pritan Kaur Yes, it's already getting late.

The plowmen must be waiting.

Tito brounds man no noncomo

Jito Who will go and take the food to them?

Pritam Kaur I suppose I will go.

There's nobody else at home.

Grammar

The end of a Panjabi verb phrase indicates the tense or various other categories which are in some ways similar.

Most of these have occurred in the lessons. They can be summarized as follows:

Present:

- /ó óthe janda e./ 'He is going there.' or 'He goes
 there.' This is used both to express general description or habitual act (compare the description of
 /diwali/ in lesson 13), or to state, often somewhat
 loosely, current fact (e.g. /ó nala undi e./ in
 this lesson).
- /ó óthe janda./ 'He is going there.' or 'He goes there.'
 Very much the same as the above. In some contexts a
 little less definite as to time.
- /ó óthe janda si./ 'He was going there.' or 'He went there.' The same range of meanings as the first above, but around some past point of reference. In effect, /ó óthe janda si./ suggests that at some past time it would have been appropriate to have said /ó óthe janda e./. A sort of "present-in-the-past."

Past:

/ó óthe gra./ 'He went there.' The usual form in narrating past events (compare the description of a specific /id/ in lesson 14). /ó óthe gra./ does not imply either that he has since returned or that he is necessarily still there, simply that he went, nothing more.



- /ó óthe gra e./ 'He has gone there.' Very much like the last but often with an implication that he is still there, i.e. that the effect of the past action continues. In some contexts merely more definite in time reference than the last.
- the-past," indicating that at some past time he had earlier gone. It does not imply that the effect continues to the present. Indeed, in many contexts it suggests quite the opposite. At the past reference point the effect continued, but at present it does not.

Future:

- /ó óthe jáega./ 'He will go there.' The usual expres-
- /ms othe jana./ 'I am just about to go there.' The emphasis is on immediacy and definiteness. This is the infinitive.

Commands, Requests, and Suggestions:

- /othe jao./ 'Go there!' The usual way of expressing simple commands.
- /othe jama./ 'You must go there.' or 'You are to go
 there.' An expression of necessity or obligation.
 Less directly a command, but often just as forceably.
- /óthe cóllie./ 'Let's go.' The usual way of making a suggestion that includes the speaker. /jáie/ is possible, but /cóllie/ is much more frequent.
- /ónu cá cáidi./ 'He wants tea.' or 'He needs tea.'
 This is the one verb with which this form is really

common. It is most often used in statements in first person, with /meinu/omitted — /cá cáidi./ 'I want tea.' and in questions in second person, with /tuinu/omitted — /cá cáidi?/ 'Do you want tea?'

The same of the sa

Subordinated:

/one of the ja ke kem kita. Having gone there, he worked. This is the commonest way of subordinating one verb phrase to another. It generally implies that the action expressed by the subordinated verb preceded and was prerequisite to the other. /ke/ is not an auxiliary but parallels auxiliaries in marking a kind of verb phrase.

18.7 Many of the above verb phrases have negative counterparts. The word order, however, may be different, so they must be listed.

Present:

- /o othe nei janda. He isn't going there. or 'He doesn't go there. This is the negative counterpart of both /o othe janda e. and /o othe janda. The distinction cannot be made in the negative.
- /ó óthe nei si janda./ 'He was not going there.'
 The counterpart of /ó óthe janda si./

Past:

- /ó óthe neí gra./ 'He didn't go there.' or 'He hasn't gone there.' The counterpart of /ó óthe gra e./ /ó óthe neí si gra./ 'He had not gone there.' The
 - counterpart of /o othe gra si./

Future:

/ó óthe nef jáega./ 'He will not go there.' The counterpart of /ó óthe jáega./

/mm of the nof jama./ 'I am definitely not going there.

The counterpart of /mm of the jama./

Commands, Requests, and Suggestions:

/óthe na jáo/ 'Don't go there!' The counterpart of /óthe jáo./ Note the use of /na/ rather than /ne1/ with the imperative.

/othe nof jana./ You are not supposed to go there. The counterpart of /othe jana./

/othe na cellie .../ is the counterpart of ./othe cellie/, but would not be used outside some longer context, e.g. /othe na i cellie ta cenga./ 'It would be better if we didn't go there.'

/ónu cá noí cáidi./ 'He doesn't want tea.' The counterpart of /ónu cá cáidi./

Negative forms with /ke/ are very rare and occur only in very special contexts.

18.8 Many verb phrases contain two verbs, that is two real verbs, not simply a verb and an auxiliary. In this case, the first can be almost any verb in the language, but the second must be one of a short list containing only a few dozen verbs. The special characteristics of such phrases depend on the second verb. Some of them have clear, easily defined meanings. At the other extreme, some hardly do more than slightly strengthen the meaning of the first

verb. Often the effect is so subtle that it cannot be conveyed in translation.

Some of these second verbs occur with any first verb; others are restricted to a few combinations. Most can be found in any tense; a few have restrictions. In a few combinations, the tense meanings are altered. /ó ja riá e./ is definitely present in its meaning, though past in its form.

The following are some of the commoner and more im-

/sok/ 'be able, can' The first verb is a bare stem.

/ó óthe ja sekda e./ 'He can go there.'

/legg-/ 'begin' The first verb has the ending /-n/.

/ó óthe jan legga./ 'He started to go there.'

/la/ 'finish' The first verb is a bare stem.

/one læ lra./ 'He took it away.'

/pæ/ 'have to' The first verb has the ending /-na/.

/onu othe jana pewega./ 'He will have to go there.'

This is very much stronger than /one othe jana./

/pm/ adds some emphasis. The first verb has the ending /-da/

/6 othe janda pra e./ 'He is going there.'

/rá/ continue, be in process of. When the first verb is the bare stem, the indication is of present time.

This is the clearest way to indicate that something is going on at the moment of speaking. With a designation of time included in the sentence it may indicate the immediate future.

/6 óthe ja riá e./ 'He is just now going there.'

/ó rat nu óthe ja rzá 'He is going there tonight."

When the first verb has the ending /-da/, the indication is of continuous activity in the past.

- /ó óthe janda rzá./ He was continuously going there.
- /ho/ 'used to, but no longer.' Both verbs have /-da/ and the auxiliary is /si/.
 - /ó óthe janda hunda si./ "He used to go there."
- /ho/ 'I am sure that it is so.' The first verb has the ending /-da/ and /ho/ is either an infinitive or a future.
- /ó óthe janda hona./ 'He must be going there.'

 /ja/ and /de/ both give slight strengthening. The sentence
 emphasis is always on the verb phrase. This shift of
 emphasis commonly results in subtle differences of
 connotation between the first verb alone and the first
 verb plus /ja/ or /de/. These differences vary with
 the nature of the verb concerned and with the context.

 Only certain verbs combine with each. The first verb
 is the bare stem.

/ó óthe a jáega./ 'He will come here.'

/one othe pa ditta./ 'He put it there.'

Notice that in a few of the above combinations, what in English would be the subject is expressed by /one/ or /onu/.

18.9 caci ji corkha keten Auntiebegan to spin. legge ne.

mejo nala un ref e. one swater un ditta:

one sut ket lia e. She has finished spinning threst. Mejo is making a /nala/. She knitted a sweater.

18.10 kél sara din hel wegde Yesterday the plows worked " roé. all day.

> We haven't plowed for several sade kei dına tö hel noi wege. days.

> ó hali khetã wic reínde They are still in the fields. ne.

hali kheta wic reinde ne. The plowmen are in the fields.

Brother will take it. 18.11 wir læ jáega. She will get there soon. ó jeldi pónc jáegi. jeldi kéro, der ho jáegi.Hurry up, it's getting late. wir udikda hoega. Brother must be waiting.

18.12 esi ej tendur nei tara. We haven't heated our /tendur/ today.

> sada tendur thik ho gra e. Our /tendur/ is all right now. da tendur rújja hoja Their /tendur/ is busy.

mm do pur la lee ne. I have baked two batches.

18,13 surinder nof a sekda. ram lal kél neí ja sekega.

ERIC

Surindar cannot cone. Ram Lal will not be able to go tomorrow.

beg kél roti neí si kha Beg was not able to eat sokia.

ó éth ra sékenge. They will be able to stay here.

18.14 poren of pin logge e. Prem is just beginning to have his tea.

ó conga logda e. That looks good.

beri tup loggi e. The sun is very bright.

konad nu pani logga e. The sugarcane is being watered.

18.15 toinu é kom korna péwega. You will have to finish this work.

bìro roti khandi pei si. Bhiro was eating dinner.
khú weg riá si. The well was running.
bimla gondi hundi si. Bimla used to sing.

18.16 and ne saikel rekkhra Ahmad put away the cycle.

beg ne hel rekh ditta si. Beg put away the plow.

There is a slightly greater implication of completion in the second.

óne helwai nu pæse ditte. He gave the confectioner money. óne dukandar nu pæse de He gave the merchant money.

The second perhaps implies that he paid off a debt.

18.17 áo, roti kháo. Come, have dinner. áo, roti kha jáo. Come and eat.

The second implies impatience or mild insistence.

óne kem kita.

He did his work.

ó kom ker gra.

He did his work.

óne kem ker lia.

But the Burn

He finished his work.

The second suggests more definitely that he did it all and went on to other things; the third puts more emphasis on the notion of finishing than on that of doing.

18.18 sari rat khú wegda rzá. The well ran all that night.

sari rat khú wegda e. The well runs all night.

sari rat khú wegda hunda The well used to run all night.

The first suggests that it ran all night on some specific occasion. The second is a general statement that it commonly runs at night, presumably on any night. The third suggests that it used to run at night, but no longer does.

18.19 sam hu khú wégega. The well will run in the even-

sam nu khú wegda e. The well runs evening.

The first suggests that at some unspecified future

time the well will run, perhaps once or perhaps on

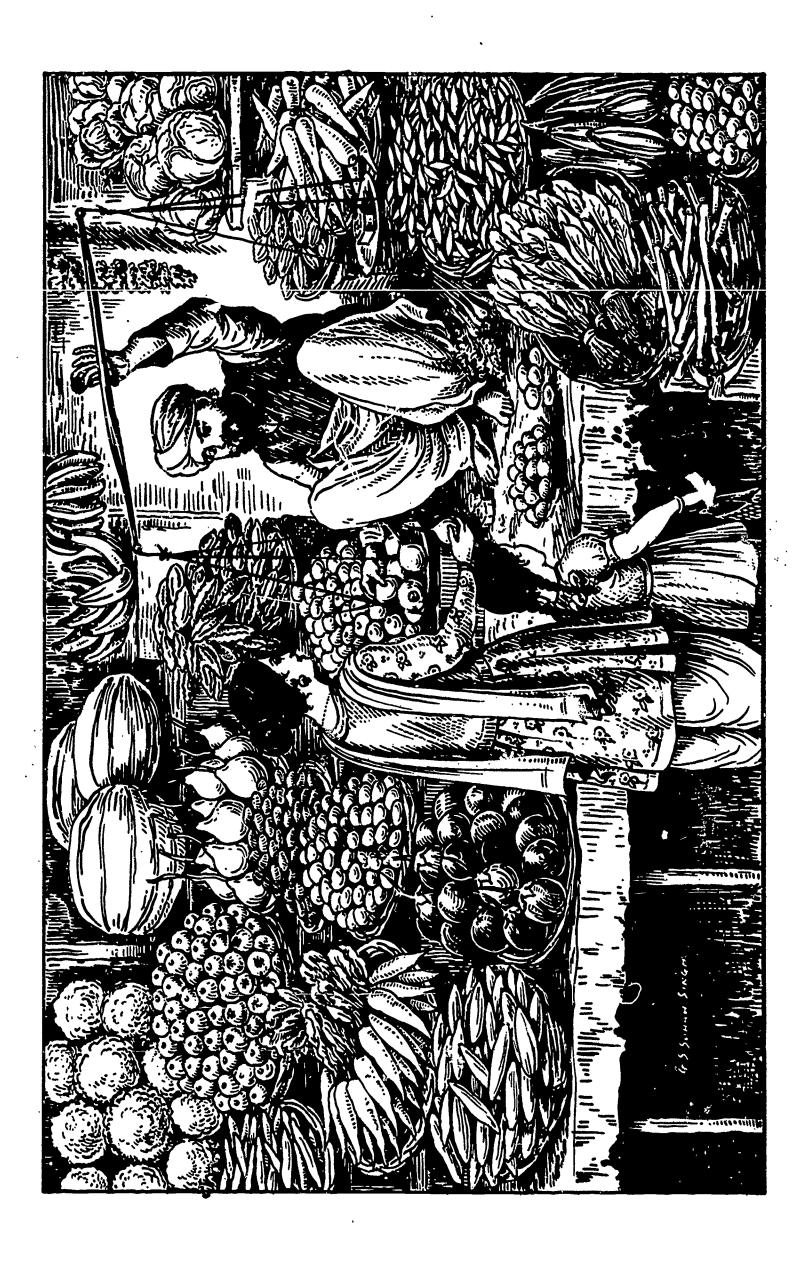
many evenings. The second, if said earlier in the

day, would be an immediate future applying to the

coming evening only. The last is a general descriptive statement; the well usually runs in the evening.

there are a course when an all but the many day is a few

The state of the s



LESSON NINETEEN

Dialog

.l nesim mæ bezar celli a.

mere nal calloge?

ruth hã, mæ wi kuj cizã læniã ne.

nesim éthe her roz sebzi læn bezar jana peinda.

jedő esi pr<u>nd</u> wic sã,

sadi apni sebzi hundi si.

ruth ó te bót cengi hundi hówegi.

nesim hã ji, tazi sebzi wergi koi ciz neí.

osī kei kuj lara hora si,

meter, temater, keddu, toriã, alu, betaŭ.

ruth tã te bere maze hónge.

nesin hã ji.

éthe te her ciz meingi e.

esī ene pæse nei khorc sokde.

ruth ji.

nosim te nale šár wro tazi sebzi wi te neí

ruth ji.

.2 dukandar áo ji, ki cáida e?

nesim cáida te bốt kuj e.

taze koddu ha ne?

dukandar hã ji. aj i ae ne.

á wékho.

nosim krwe ne?

dukandar penja pase killo.

nesin ene meinge?

meter ki på ne?

dukandar é call pase killo.

te ó setter pæse killo.

nesin her cengî ciz meingi e.

mæ éna nu ki kerna.

óna de penjá pæse déwangi.

dukandar célo bibi ji, tuàthố séth la lewange.

nesim eccha, ik killo dena.

te pindi tori kıwê ditti e?

dukandar be<u>r</u>i sesti e.

penjá pæse killo.

nesim phrr o i gel.

teri her ciz meingi e.

dukandar cálo ji, tusī cali pæse de dió.

tusī sa<u>d</u>e pura<u>n</u>e gak o.

nesim occha, ik killo pa dió.

dukandar á ló ji.

sara Ik rupia hoia.

nesim eccha.

Notes

19.3 This dialog contains much sharper bargaining than the earlier ones.

/tori/ is a general term for several kinds of vegetables, all long and slender. /pindi tori/ is just one
kind. For lack of a better term we have translated /tori/
as 'okra,' but the meaning is, of course, wider than
this.

Translations

19.1 Nasim I am going to the bazar.

Will you go with me?

Ruth Yes, I want to get a few things too.

Nasim At this place I have to go to the bazar to get

vegetables every day.

When we were in the village.

we used to have our own vegetables.

Ruth That must have been very good.

Nasim Yes indeed, there is nothing like fresh vegetables.

We used to plant all kinds of things:

peas, tomatoes, squash, okra, potatoes, eggplant.

Ruth That must be a lot of fun.

Nasim It sure is!

Here everything is expensive.

We can't afford to spend this much.

Ruth No.

ERIC

Nasim And on top of everything else, in the city you

can't get fresh vegetables anyway.

Ruth How right you are!

19.2 Shopkeeper Come in. What would you like.

Nasim Well, I really want all kinds of things.

You wouldn't have fresh squash, would you?

Shopkeeper Yes ma'am. They came just today.

Look at them.

Nasim How much?

Shopkeeper Fifty paisa a kilo.

Nasim

So expensive?

What's the price on the peas?

Shopkeeper

These are forty paisa a kilo.

And these are seventy.

Nasim

Every good thing is expensive.

What would I do with these?

For those I will give you fifty paisa.

Shopkeeper

O.K., Miss, from you I will take sixty.

Nasin

Well, you can give me a kilo.

And how do you sell the okra?

Shopkeeper

Very cheap.

Fifty paisa a kilo.

Nasim '

Again it's just the same old thing!

Everything you've got is high.

Shopkeeper

Well, then. You just give me forty paisa.

You are one of our old customers.

Nasin

O.K. Put in one kilo.

Shopkeeper

Here you are, ma'am.

All together one rupee.

Nasim

Thanks.

Grammar

Panjabi has a couple of dozen small words which can be called emphatics. They are very easily overlooked, because it is possible to say almost anything without them. However, they contribute greatly to the expression of the finer nuarges and to making speech really idiomatic.

It is not worthwhile to try and define translation "meanings" for most of these words. Sentences containing

but it is possible to describe how they are used and how they function in a sentence and in a longer discourse. Below we give brief partial descriptions for some of the common ones. For examples, look in the dialogs. That in this lesson has a considerable number of them, but most of the earlier dialogs have them too. The dialogs will show them in contexts longer than single sentences. Short contexts seldom reveal the full significance of an emphatic.

Emphatic words do not operate by themselves. They are part of a system that includes certain other elements.

Emphasis can be shown by intonation. The following simple sentence can be said at least four ways. The first is matter-of-fact. The other three have additional prominence on one of the words. This is indicated by underlining. It consists of higher pitch and slight increase of stress.

/mon 'Mohan went to the city.' swr si./ gra šær /non gra **si.**/ Mohan went to the city." /nón šær si./ 'Mohan went to the city.' gra šær gia /nón 'Mohan went to the city.' **s1.**/

This intonational emphasis is comparable in general to the intonational emphasis we use in English and which is indicated in the translation by underlining. It is, of course, different in many details. For one thing, Panjabi has not only intonation but also tone. What we have indicated by underlining is perhaps to be thought of as a higher base-line from which tone is to be computed.

There will be a difference in pitch on the first syllable of the following two sentences:

/nón šár gia si./
/ran šár gia si./

This difference is due to tone. There is also a difference in the pitch on the first syllable between the following:

/ram šár gra si./

This difference is due to intonation. What you actually hear is always the result of combination of tone differences and intonation differences.

especially of word order combined with intonation. An even stronger emphasis on /ser/ can be had by the following arrangement:

/sær gra si món./

In general, the place of emphasis is first in the sentence, but only when supported by intonation or some other device.

Note Nasin's first reply to the shopkeeper. The very unusual word order, combined with intonation (the most natural way to say this would put intonational emphasis on /cáida/) and /te/, makes this sentence carry strong overtones, in this case a little bit of despair and sarcasm:
'I really want a lot of things, but I don't expect to get anything here.'

19.7 The most frequent of the emphasis words is /i/. It is used to further reinforce the emphasis of intonation. For example,



/món šár gra si./

can be given further emphasis by inserting /i/: /mon i sar gra wi./ It is not easy to show the difference by English equivalents, so there is no use translating.

/i/usually follows the word with intonational emphasis immediately. Once and a while when a word is followed by a postposition or some similar small element, this can come between the emphasis and /i/. Nothing else ever can. This tells us that such a sentence as /phir ó i gel/ can only be read as /phir ó i gel/

/i/ never occurs more than once in any sentence. It usually comes fairly early in the sentence, though it cannot come first. It never is last.

It is hard to describe just what /i/ does, since it varies with context. Nasim opens her bargaining by talking rather disparagingly. She asks for fresh squash in a way (/hæ/) that suggests that she doesn't expect that he will have them. The shopkeeper answers /oj i ae ne./ Enphasizing, in opposition to Nasim's remark that they are just as fresh as they could be.

/wi/ is used in very much the same way as /i/. It follows an intonationally emphasized word or phrase. It occurs only once in a sentence.

In reply to Nasim's invitation to go to the market, Ruth says /mm wi kuj ciza lamia ne./ 'I want a few things too.' The /wi/ associates this sentence closely with what Nasim has said.

/wi/ is the easiest of all the emphatics to translate. It comes very close in meaning to English 'also' or 'too.'

Occasionally 'even' is better. In one place in the dialog 'anyway' seemed best.

19.9 /te/ is also used to reinforce intonational emphasis.

But /te/ can either immediately follow or immediately precede the emphasized word or phrase.

Nasim's opening remark to the shopkeeper relies for its effect largely on word order and intonation, but /te/is used to point this up just a little more.

/te/ is not quite as strong as /1/ and can be used to give a second weaker emphasis in the same sentence.

There is no good example in the dialogs, but consider the following:

/Isto egge te geddi ne jana i nei si./

'The train was not supposed to go any farther.'
The chief emphasis is on /nei si jana/ was not to go.'
Note that /i/ causes the order to be shifted drastically;
/i/ cannot stand at the end of the sentence. There is a
lesser emphasis on /rsto egge/ forward from here.'

/te/ can combine with /i/ or /wi/ to give a little

further emphasis. Nasim in her last remark to Ruth says

/te nale ser wic tazi sebzi wi to nef mil sekdi./.

The strong emphasis indicates semething of her state of

mind about vegetables as she approaches the market, and

explains something of her manner of bargaining.

The emphatic word /te/ must be distinguished from the postposition /te/ 'on' and from the connector /te/ 'and.'

/te/ 'and' can stand at the beginning of sentences, a place where the emphatic is impossible, and normally stands between two similar elements. /te/ 'on' normally follows a noun in the oblique case. The emphatic word can also, but is more likely after other kinds of words.

/taze koddu has ne?/. /has/ is a rather infrequent
emphatic, but exactly right for this place. It gives just
a touch of doubt, enough in view of the preceding sentence
to make her implication quite clear: she neither likes nor
trusts vegetable dealers, but she has to make the best of
it, so here she is.

There are a number of others that you will run into from time to time. Most of them are very difficult to describe, but only a few experiences with any one in good connected discourse will give you some feel for their function.

19.11 šár wic hor roz sobzí In the city I have to go to læn dukan te jana peinda. store to get vegetables every day.

her hefte phel lame Every week I have to buy fruit.

prind wic sebzi lan bozar In the village it is not nof jaida.

nof jaida.

nocessary to go to the narket for fruit.

hum roz roz bezar jama Now I have to go to the market peinda.

19.12 jedő mæ pr<u>nd</u> wrc sã, When I was in the village, bot sebzi hundi si. there was plenty of vegetables.

jedő esī óthe sã, bót When we were there, it rained a lot.

jodo ó ara, éthe koi When he came, nobody was here.
neí si.

jedo one krá, mæ cela gra. When he told me, I left.

- 19.13 ó te bót kem korde hónge. He must be working a lot.

 ó yad kerdi hówegi. She must remember.

 selim roti khanda hówega. Salim must be having dinner.

 becce khédde hónge. The children must be playing.
- 19.14 óde werga koi admi noí. There is no man like him.

 lòr werga koi šár moí. There is no city like Lahore.

 conã werga koi dorra noí. There is no river like the

 Chenab.

sec bolen wergi koi gel There is nothing like speaking noi.

19.15 ser wic conge phol nof In the city you can't get good fruit.

éthő bót ecche kele mil Here you can get very good sokde ne. bananas.

mrl sokdia ne. lot of /tori/.

In Panjab you will be able to get good fruit.

ponjab wie tużnu ocche
phol mil sóke<u>ng</u>e.

LESSON TWENTY

These lessons were designed for Americans who would have a short period of language study just before going out to Panjab. In the time allotted for training in the United States it is seldom possible to really learn Panjabi. But it is possible to get a good start, so that the process can be continued as you work. Without some on-going effort, the time spent in studying the language will be largely wasted. Study in the field should be considered as part of the work of the course. Therefore, we give, not as an appendix but as Lesson Twenty, a few suggestions for that continued study.

Your first few days in Panjab may be a discouraging experience. As you leave the classroom you have begun to feel a little confidence in your Panjabi. You can actually communicate with your instructor and with your classmates. When you roach Panjab, you will hear Panjabi all around you. You will understand very little, far less than you expected. If you were uninterested in the language, you could shrug it off, and go find someone with whom you can talk English. But you will want to understand, feel you ought to understand, and it will be frustrating not to.

There is a treatment for this, and you should avail yourself of it. As soon as possible after you arrive,

.

20.1

go out and seek some opportunity to use your Panjabi in a situation of your own choosing where you have a reasonable chance of success. Work at it until you do succeed. Convince yourself that you can use the language, if only in one area. Then you will know that you will be able to learn to handle others in time.

An inordinate amount of the dialogs in these lessons has been on one rather unimportant theme: making small purchases. They have varied between fruit stores, confectioners, and the vegetable market, but the basic dialog is much the same. Strike out /keddu/ and put in /kela/ and you have changed one situation into another. the same kind of language has been put into other lessons, in bargaining for a rickshaw, for example. This has been done deliberately. This will prepare you relatively well in at least one area where you will be able to use your Panjabi immediately. Marketing is a particularly good one. It will be easy enough to find the opportunity —wherever you go there will be merchants eager to talk with you and quite willing to be patient with your struggles. It is easy to start - you just walk in. And you will know when you' have succeeded. Indeed, you are very likely to succeed the first time, though probably not brilliantly.

So your first assignment in field language study is to go to the market and buy a dozen bananas or something comparable. Perhaps you will meet someone who will take you the first time and show you how it is done once. But once is enough; go off from him and try it yourself.

ERIC

You may pay just a little too much, but it will be worth it; charge it up to educational expense. You may even get some poor bananas. (They will be different enough from the variety you get in America that you will be a poor judge of quality at first.) You may not need bananas, but buy them anyway. Try again the next day, and the next. In a very few days it will be easy and natural for you.

market. Many of them have appeared in the dialogs. In some cases they are given here unaltered. In others, minor changes have been made. They are grouped by broad meanings, but individual translations are generally thought unnecessary. Parts of sentences enclosed in () can be used or not as desired.

What do you want?

).2

(áo ji), ki cáida?

ki læna (ji)?

ki dewa?

What may I give you?

I want some ...

kuj sentre caide (ne).

kuj resgulle læne (ne).

(cenge) kele dió.

(taziā) inlebiā deniā.

rk killo omb dena.

Do you have ...?

(taze) emb (ha) ne (ji)?

tuade kol kele ne?

oj sentre ha ne?

(conge) sentre ha ne tuade kol?

(newe) seb ae ne?

te narengia?

Are the?

jelebia tazia ne?

á leddu cenge ne?

é berfi cengi e?

eche ne?

krwe ne?

How much?

krwe drtte (ne)?

krwe lae ne?

jelebia krwe ne?

kolakond krwe drtti?

krnne pæse?

The price is ...

do rupæ derjen.

sowa rupæ killo.

såde tin rupæ.

essi pæse sei.

tuåde kolo penjá pæse

i soi.

Only eighty paisa.

From you only fifty paisa.

The second of th

٠, ٠ د ټ léwange.

bot seste ne (ji),. nappe bese.

tuatho do rupe le From you I will take two rupees.

Very cheap; ninety paisa.

Will you take seventy?

May I give you something more?

That's too much.

é (te) bot meinge ne. eni meingi?

é te pot e.

kuj ket kéro.

(bot) zrada ne.

I will give you only ...

ma (te) ik rupia diánga. (or /... diángi./)

penjá pase dzánga.

setter loge?

nof, pone trn le lo.

Anything more?

hor kuj?

hor ki cáida? 🖟

hor ki læna?

kuj hor dewa?

hor ki pawã?

te ki?

Nothing.

ERIC

koi ciz nef.

no 1. koi

no1. kuj

hor nof.

How much altogether?

kinne (pæse) hoe?

sare kinne pæse?

kinne pæse dewä?

-37%

as you live and work in Panjab, you will hear Panjabi spoken all around you. After a while you will begin to pick up fragments of what you hear. As the topics of conversation will be various, the sentences you learn will be quite miscellaneous. Some will prove very useful, and every little bit learned is helpful. However, unless you are most fortunate, the bits and pieces will not fit together. They will be hard to use. It may be difficult to organize them in your mind and see the patterns.

This random learning is not very efficient. In addition, you must do some concentrated work on the conversation appropriate to some selected situation. Stick with one until you have not only fluency but also some flexibility. You will naturally want to be able to talk about a large number of subjects, and Panjabis will want to talk to you about even more. But it will be better to be able to talk well about a few than very poorly and haltingly about a number. Work hard to bring one subject up to appreciable usefulness, and then attack another. Perhaps if you are systematic about it, you can keep two or three going together. But do not scatter your efforts over more. Be thankful for whatever you learn incidentally,

but concentrate your efforts in one or a very few places.

It might be well to continue working on marketing for a while until this becomes easy and natural, and until you are able to function effectively in a variety of types of stores and under a range of conditions. You have a head start here. It is an easy area to get ahead in.

Dialogs with merchants are seldom complex, so there is less to learn before you can really make use of it. The following are a few suggestions:

Ask questions. Learn the names of all the fruits and vegetables in the market. Don't worry about their English names. Many of the fruits and vegetables will be new to you. Why bother learning two new words? The Panjabi names will be much more useful. At first /é ki e?/ will get you much of the information you need. After a while you will learn a number of other useful questions that will help you get more difficult things.

Listen. Go into a busy store. Eavesdrop while another customer is shopping. Wander around the market just listening to what people are saying. At first you will get very little of it. Not only is the language more varied than you heard in the classroom, but the hearing conditions are poorer. Many people are talking all at once and there are many other sources of noise. But if you keep at it, you will learn to hear. After a while you will begin to pick up familiar bits. Then you will come to the point where you can follow the drift of the whole conversation, even if you miss some of it. The missed pieces will gradually diminish. Even before you are able to hear everything you



176

will begin to pick up new sentences and be able to guess (roughly at first) what they mean. Once you reach that level, you will begin to learn much more rapidly than you realize. Before long your own command of bazar language will be adequate to cope with any situation.

Watch. A good deal of communication is in mannerisms and gestures. Observe how a Panjabi behaves in the market. Try to associate the gestures you see and the words you hear. This will help you immensely in learning the meanings of both.

Panjabi in some field more directly connected with your work. You must use much the same tactics, but here you may have to start from scratch. It may be very difficult to learn the first few sentences. But just as with the market language, it will get easier as you go along. The hard part is at the beginning when you do not yet catch enough of what is said to follow the thread of the conversation. This makes it difficult or impossible to pick up new things. But if you persist through the difficult days and weeks at the beginning, you will find your progress accelerating.

Let's assume that you are an agriculturist and will be working in a village. You have a small start from dialogs 15 and 16. But this is much less than what you have already learned about marketing, and conversations with farmers about their lands and crops will be much



more complex. It will certainly be more difficult. But the same advice holds:

Ask questions. Learn the names of all the crops.

Many of them will be new to you. Learn what you can about them. Learn about the agricultural implements, their names, the names of their parts, their uses. Learn what verbs are appropriate to use with them. In the dialogs you have had /ej hel wegde ne./ and /mera khú wegda e./

Of what other things is it appropriate to use the verb /weg/? Just what does it mean in each case? If you ask questions about each of the tools you will slowly learn.

one try to take a short cut by asking abstruse questions, however. Ask only simple direct questions about simple easy matters until your Panjabi is very good. It will be up to you to fit the pieces together and try to get the general picture. Panjabis won't be able to tell you, because some of the things that puzzle you seem so self-evident to them that they will never realize what is troubling you.

English and can answer some of your questions before you are ready to ask them in Panjabi. They will probably be glad to help you if you do not make a muisance of yourself. Remember that for many of them their English will be very limited. Some perhaps have had only a few years in school. (Remember your own ability in French from high school!) Some may be very highly educated and speak English well. But even these may never have had opportunities to talk

about crops, agricultural implements, or village life in English. They may not understand even simple questions on such subjects even though they could discuss English literature with ease. Above all, don't ask anybody a question like "How do you say mold-board in Panjabi?"

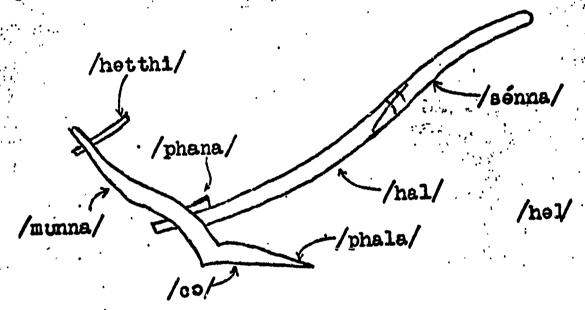
When you see a Panjabi plow you will know why, if you know what a mold-board is on an American plow. Instead, ask him to give you the names of the parts by pointing to them on a plow. But if you do that, you will not have to ask in English: /é ki e?/ will do most of the work.

Listen. Go out to the /khú/ when the men gather and sit with them. It will be difficult at first. There are few things that are harder than listening to a conversation when you understand almost nothing. But keep at it. As time goes on you will hear more and more. In time you will be able to understand their interests and their view-points. Listen not just for the language, but to learn some of their agricultural wisdom. The Panjabi farmer can teach you a great deal that you can never get in an agricultural college, and that you will never get from experience on an American farm.

Watch. You will have to learn a new gesture system. This is just as important as the language communicating. The two should be learned together. In addition, you will have to learn a whole new system of etiquette. You must learn where to sit and how (some ways that are easy and natural for you are highly insulting!), when you should come and when you should go, when to say yes and when to

say no, how to eat if you are given food, and how to hold a tea cup. These things are important! Only observation will teach you many of the things that you must know.

Keep records. Make lists of useful sentences. The list in 20.2 is a model. There will always be alternative ways of saying things. Collect them. The kind of transcription we have used in this book will serve very well. Even when you are not quite sure what you heard, record it and mark it to indicate your doubt. Build yourself a little vocabulary of the important terms you need. Draw pictures and label them. For example, the following are Panjabi plow parts:



Obviously you can not go around with a notebook and pencil writing furiously all the time. Nor is it necessary. Wait till you get back to your room and then write what you can remember. When you have gotten well acquainted, you can take notes when you are asking questions. But do not take notes when you are listening in on conversation.

The same of the sa

180

Panjabi people speak a different language than Americans
That is obvious enough, but it is likely to divert your
attention from another important difference: they talk
about different things, and when they talk about the same
things, they say different things about them. You will
have to learn not only how to say things, but what to say.

For example, Americans talk a great deal about the weather. Panjabis do so much less often. Most American discussion of the weather is of no moment. It is a safe topic that you can always discuss with a stranger when it seems necessary to talk. For a Panjabi farmer, however, weather is vital. He talks about it when he is concerned. You must learn not to switch to the weather when you can think of nothing else to talk about.

There will be times when Panjabi people will just sit. You will feel uncomfortable because American etiquette would require you to converse. The patterns of good American manners are long established and deep seated, and you will be uneasy about going against them. But Panjabi patterns are different. You must learn in this, as in other things, to follow Panjabi etiquette. Talk when Panjabis would talk, about the things they would talk about, and in the way they would.

Perhaps it will be possible to make arrangements for regular language instruction from some Panjabi. For this you will want to pay him, of course. If you do make such an arrangement, make full use of it by being regular and



181

systematic about it. There is no use in paying for casual instruction when you can get plenty of that free!

Do not let your instructor talk about Panjabi. Very few people in Panjab can do so in a way that will be helpful to you. His job is to talk in Panjabi. Ask him how to say things, what to say in a situation, but do not ask him why.

Have him help you build a collection of useful sentences. First ask him to say a sentence a couple of times. Then have him say it and you repeat it after him. Until you have practiced this way a few times do not try to say anything new unless he has just said it for a model. Be sure he listens carefully and corrects any mistake. Encourage him to be strict with you. His natural tendency will be to be polite, and this often means to be too easy. After you have practiced a sentence several times, write it down, and write down some indication of what it means or when it is used.

Do your work with your instructor off by yourselves.

It will be much harder for him to correct you in the presence of others. Find a quiet place where you can both hear well and where you will not be interrupted. (At least not very much. Absolute privacy in a village is a rare thing!)

20.7 The language in these lessons is Majhi dialact, spoken around Amritsar and Lahore. It is widely acknowledged as the standard variety of the language. Moreover, an effort has been made to avoid forms that are not widely used in Panjab. But do not expect the dialect to be exactly like



this wherever you go. Even within the Majhi area there will be minor variations. We hope that what you have already learned will be understood anywhere, but it will not be exactly like what you will hear.

Remember that dialect differences will sound much greater to you than to Panjabis. They have a flexibility in hearing their language that you will not have for years. Two people from very different areas can understand each other with little difficulty. But you may have great difficulty with the dialect from twenty miles away. Do not worry too much that they will not understand you. It will be far easier for them to understand you than for you to understand them.

You will naturally pick up the speech patterns of your area. That will be quite all right. Any kind of genuine Panjab Panjabi is better than an artificial language that you might learn by trying to do otherwise. Learn to speak as nearly like the people you are working with as you can.

Panjabi is written in two quite different ways, one in Bharat and one in Pakistan. You may want to learn to read and write. After a while it might be an excellent thing to do. But do not start too early! To learn to read is immensely difficult for one who does not speak the language easily. If you have some fluency, it will be very much easier. Wait until you are quite at home in spoken Panjabi. But then, by all means, try it.

ERIC